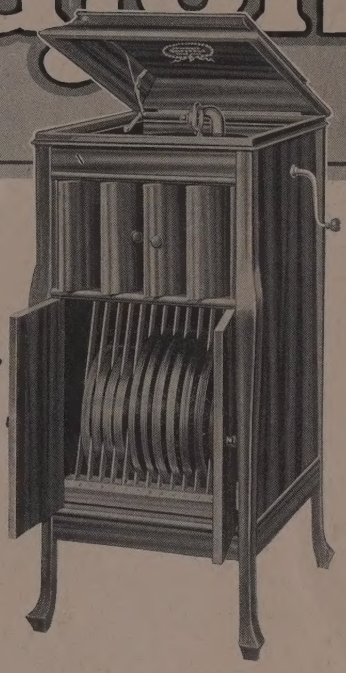
Columbia Grafonola



All the music of *all the world*

BONCI, the world's most artistic singer; YSAYE, greatest violinist of all time; OLIVE FREMSTAD, famed dramatic soprano; HOFMANN, renowned pianist; MARY GARDEN, gifted exponent of modern French opera; these are but a cluster in the galaxy of operatic stars and virtuosi who have recorded their matchless art exclusively on Columbia Records for the Columbia Grafonola.

Its superb tone-reproducing qualities, its brilliancy, fidelity and naturalness, distinguish the Columbia Grafonola as the *one* ideal musical instrument—whether you are listening to selections of the great artists or dancing the lilting measure of the popular modern dances.

Every Columbia dealer in America is waiting to play *any* Columbia Record for you, including the splendid Columbia Dance Records which are supervised in the recording for correctness in tempo and rhythm by G. Hepburn Wilson, M.B., the world's greatest teacher of modern dancing.

Go to your Columbia dealer to-day—have him demonstrate the various models of the Columbia Grafonola. You can buy a "Grafonola" for as little as $25 and on easy terms—or you can go as high as $500, with every price in between.

(Illustration shows the Columbia Grafonola "Leader," $75.—easy terms)

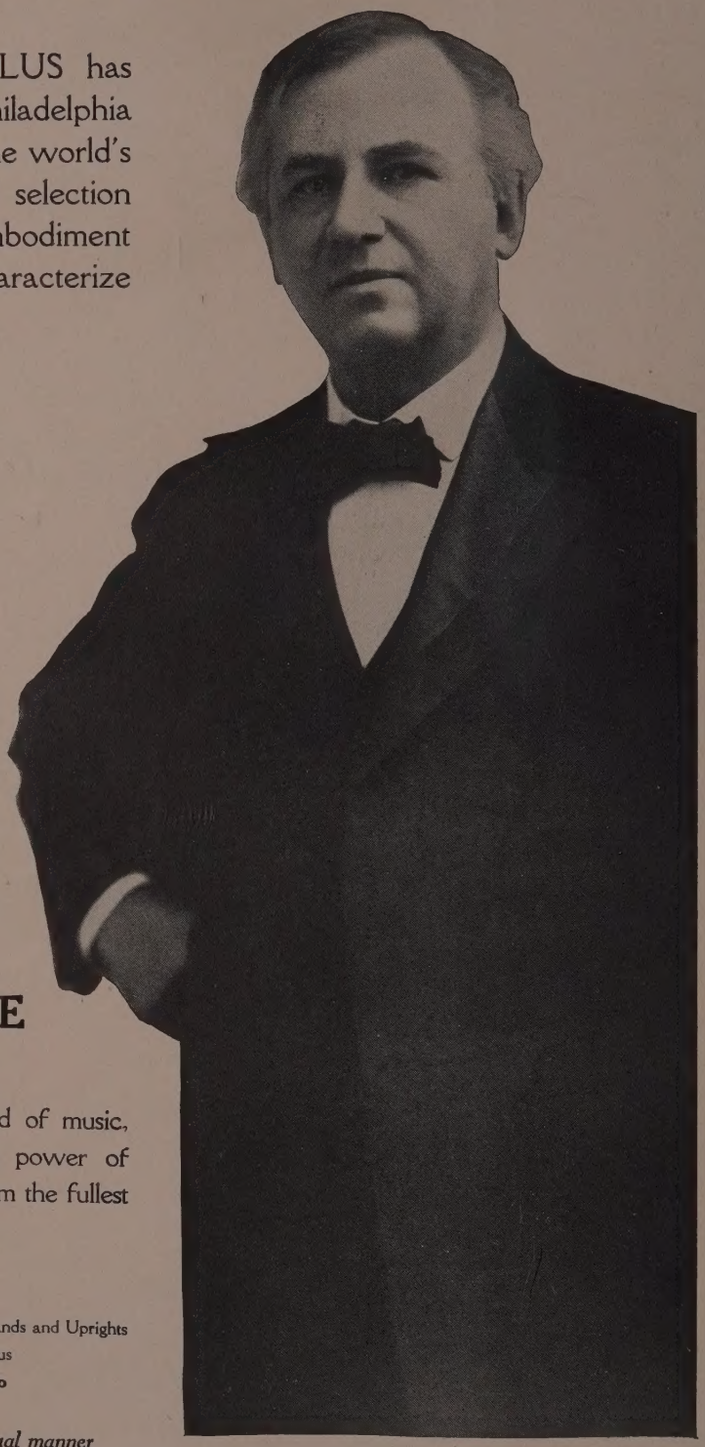
COLUMBIA GRAPHOPHONE COMPANY

Box S217, Woolworth Building, New York

Toronto: 365-367 Sorauren Ave. Prices in Canada Plus Duty. Dealers wanted where we are not actively represented. Write for particulars.

JOHN WANAMAKER
and the
ANGELUS

For more than a decade the ANGELUS has been offered to the New York and Philadelphia public by the Wanamaker Stores as the world's foremost player. It was the personal selection of Mr. Wanamaker, because of its embodiment of those distinguishing qualities that characterize Wanamaker merchandising.



The ANGELUS
The Pre-eminent PLAYER-PIANO

It leads in priority of manufacture, in constructional excellence, in prestige and in the exclusive possession of the expression devices indispensable to artistic piano playing—the Phrasing Lever, Melodant, Graduating Accompaniment and the Artistyle music roll.

THE ANGELUS IS THE UNIVERSAL PIANO

Because anyone can play it and play any kind of music, without previous skill or practice. It gives the power of striking every note correctly and pouring into them the fullest measure of personal interpretation.

Knabe-Angelus—Grands and Uprights
Lindeman & Sons Angelus—Upright **Emerson-Angelus**—Grands and Uprights
Angelus-Piano—An Upright built expressly for the Angelus
In Canada—The **Gourlay-Angelus** and **Angelus-Piano**

Any of these instruments can be played by hand in the usual manner

WILCOX & WHITE COMPANY

233 REGENT ST., LONDON *Business Established 1877* MERIDEN, CONN.

Agencies all over the world Telegraph our expense for address of nearest representative

Photo White

Edited by ARTHUR HORNBLOW

		PAGE
CONTENTS ILLUSTRATION: Scene in "The Dancing Duchess"		
TITLE PAGE: A new portrait of Julia Sanderson		97
RISE OF THE CURTAIN—Illustrated		98
GRAND OPERA AT THE CENTURY—Illustrated		102
PHYLLIS NIELSON-TERRY TO PLAY HERE—Illustrated	*Elise Lathrop*	104
SCENE IN "OTHELLO"—Full-page Plate		105
ACTRESSES WHO HAVE THEIR CHANCE THIS SEASON—Illustrated	*Ada Patterson*	106
MARJORIE MURRAY—Full-page Plate		107
SCENES AND CHARACTERS IN "THE MIRACLE"—Full-page Plate		109
AT THE MOVIES—Illustrated	*Lynde Denig*	110
SCENE IN "CABIRIA"—Full-page Plate		111
A WOMAN WHO FINANCED AND BUILT A THEATRE—Illustrated	*A. P.*	113
THE "CLOSET" DRAMA	*Fanny Cannon*	115
SACHA GUITRY—FAMOUS SON OF A FAMOUS SIRE—Illustrated	*Karl K. Kitchen*	118
LILLIAN RUSSELL AT HOME—Full-page Plate		119
GORDON CRAIG'S SERVICE TO THE THEATRE—Illustrated	*Sheldon Cheney*	120
THE MOUNT TAMALPAIS OUTDOOR PLAY—Illustrated	*A. L. D.*	123
THE TROUBLES OF ROMEO—Illustrated	*Charles F. Nirdlinger*	124
DORIS KEANE—Full-page Plate		125
THE NEW PLAYS: "The Third Party," "Apartment 12-K."		139
SMART FASHIONS ON THE STAGE		142

THE COVER:—Portrait in Colors of Miss Ann Murdock

The colored portraits that appear on the cover of THE THEATRE MAGAZINE each month are those of artists who have distinguished themselves on the stage. To be put on the cover of THE THEATRE MAGAZINE is regarded in the profession as a reward of merit. Players look on it as a theatrical hall of fame. Money cannot buy the privilege. It is one accorded only to talent. If only from this standpoint, therefore, our covers are of particular value to the public. If our readers knew that the artist had paid for the cover, as for so much advertising space, the picture would have no value in their eyes. But, knowing that the distinction is awarded only to real merit, the portraits are eagerly sought and collected as souvenirs. Among the rising young actresses of the day, Ann Murdock has come to the front with almost startling rapidity. A native of Long Island, Miss Murdock was educated in a Quaker school at Philadelphia. She never studied the dramatic art but, strongly attracted to the stage, she chanced to meet the late Henry B. Harris, who gave her a small part in "The Offenders." Next, he let her play the feminine lead in "The Call of the North," in which she appeared all season. She was next seen in "A Noble Spaniard," at the Criterion, and the same year played in "Excuse Me." She was also seen in "The Bridal Path" and "Miss Phoenix." This last season she played Florence Cole in "A Pair of Sixes." Charles Frohman, after seeing her in this part, at once engaged her for his forthcoming production, "The Beautiful Adventure."

CONTRIBUTORS—The Editor will be glad to receive for consideration articles on dramatic or musical subjects, sketches of famous actors or singers, etc., etc. Postage stamps should in all cases be enclosed to insure the return of contributions found to be unavailable. All manuscripts submitted should be accompanied when possible by photographs. Artists are invited to submit their photographs for reproduction in THE THEATRE. Each photograph should be inscribed on the back with the name of the sender, and if in character, with that of the character represented.. Contributors should always keep a duplicate copy of articles submitted. The utmost care is taken with manuscripts and photographs, but we decline all responsibility in case of loss.

SUBSCRIPTION: Yearly Subscription, in advance, $3.50 Foreign countries, add $1.00 for mail Canada, add 85c Single copies 35 cents

Published Monthly by

THE THEATRE MAGAZINE COMPANY, Telephone 6486 Greeley. 8-10-12-14 West 38th Street, New York City

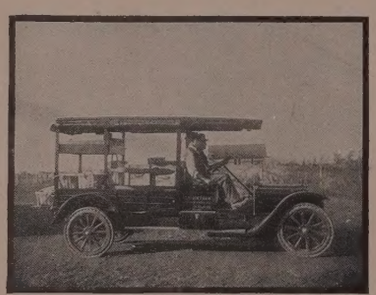
COPYRIGHT 1914 BY THE THEATRE MAGAZINE CO. TRADE MARK REG. U. S. PAT. OFF.

ENTERED AT POST OFFICE, NEW YORK, AS SECOND CLASS MAIL MATTER

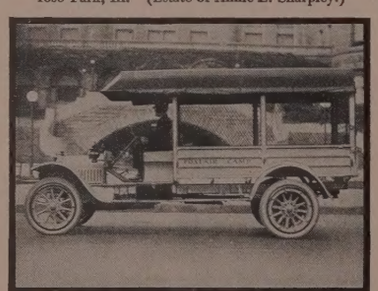
White Trucks *for* Country Estates

EVERY modern country estate needs a reliable motor truck to complete its equipment of labor and time-saving machinery, and this truck should be the best that money can buy and one that is correctly designed for the service required of it. The White Company has built motor trucks for many of the well-known estates and from its wide variety of chassis types is able to supply the correct size and capacity for every requirement.

THE WHITE COMBINATION CAR



White Combination Car owned by Heather Farm, Melrose Park, Ill. (Estate of Annie E. Sharpley.)



White ¾-ton Truck owned by Foxlair Camp, Foxlair, Lake, N. Y. (Estate of Richard Hudnut.)

White 1½-ton Truck owned by Fox Hill Farm, Westwood, Mass. (Estate of Joshua Crane.)

THE White Combination Car serves many uses on a farm or country estate. It shortens the distance to town or market—saves time and labor in performing much of the routine work of the farm—and may be used as a depot wagon or for carrying servants, produce and supplies.

As a truck, the White Combination Car, ¾-ton capacity, has the remarkable strength, endurance and efficiency which have made truck users recognize White Trucks as the best in America.

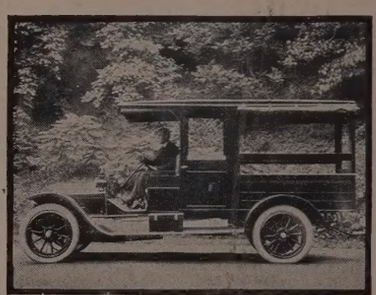
As a passenger vehicle, the White Combination Car has the smoothness and flexibility of operation found only in high grade motor cars. It has four forward speeds and is shaft-driven. The springs are long and flexible. The car is quiet in operation and very desirable for passenger use.

White Trucks are built in ¾-ton, 1½-ton, 3-ton and 5-ton capacities, adaptable to various requirements of country estate service.

Some of the well-known estates on which White Trucks are used, are those of

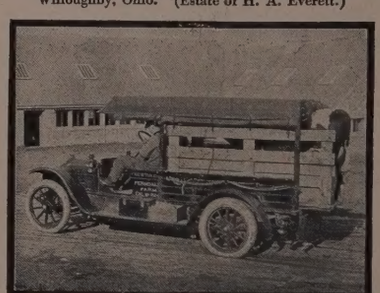
John D. Rockefeller	Mrs. E. H. Harriman
George L. Carnegie	J. P. Morgan
George J. Gould	Clarence Mackey
George D. Pratt	F. B. Pratt.
Harold I. Pratt	Isaac Guggenheim
C. W. Harkness	C. Oliver Iselin
Sir William Mackenzie	Charles Steele
J. H. Wade	Richard Hudnut
Tyler Morse	Charles W. Mann
H. C. Phipps	J. S. Phipps
H. B. Hollins	C. C. Goodrich
A. W. Preston	William P. Reynolds
Richard S. Russell	H. A. Everett
Annie E. Sharpley	Joshua Crane
Bancroft C. Davis	W. L. Ames

We will be pleased to answer your inquiries



White Estate Wagon owned by H. B. Hollins, New York City.

White Combination Car, owned by Leo-Dora Farm Willoughby, Ohio. (Estate of H. A. Everett.)



White ¾-ton Truck owned by Ferndale Farm, Auburndale, Mass. (Estate of Bancroft C. Davis.)

THE WHITE COMPANY
CLEVELAND

BOTH IN QUANTITY AND VALUE OF PRODUCTION, THE LARGEST MANUFACTURERS OF COMMERCIAL MOTOR VEHICLES IN AMERICA

THE THEATRE

VOL. XX. SEPTEMBER, 1914 No. 163

Published by The Theatre Magazine Co., Henry Stern, Pres.; Louis Meyer, Treas.; Paul Meyer, Sec'y; 8-10-12-14 West Thirty-eighth Street, New York City

Sarony

JULIA SANDERSON

This popular star has the leading feminine rôle in the new London musical comedy, "The Girl from Utah," at the Knickerbocker Theatre

RISE of the

Copy't Chas. Frohman
MAUDE ADAMS

Bushnell JOHN DREW

MRS. PATRICK CAMPBELL

Sarony MRS. FISKE

LEO DITRICHSTEIN

WHETHER the outbreak of war in Europe, affecting as it does the trans-Atlantic traffic, is going to interfere in any considerable degree with the new theatrical season, is yet to be seen. Charles Frohman has already been compelled to postpone the opening dates of several important productions, and other managers are similarly embarrassed.

Mr. Frohman has postponed the opening of "The Song of Songs," by Edward Sheldon, based on Sudermann's well-known novel, in which Irene Fenwick is to play the leading rôle; also the openings of "The Heart of a Thief," by Paul Armstrong, in which Martha Hedman is to appear, and the revival of "Diplomacy," with William Gillette, Blanche Bates and Marie Doro. The chief reason for these postponements is that Mr. Sheldon, Miss Hedman and Mr. Gillette are all three at the present writing marooned in London, unable to get back to New York. If the war continues any great length of time, other cancellations are more than probable, especially in the case of those openings in which foreign actors are to take part.

The new season has already opened. It began as early as July 20th with the production at Maxine Elliott's Theatre of "Apartment 12-K," a farce by Lawrence Rising, a new author. This was followed on August 3d with the production at the Shubert Theatre of "The Third Party," a farcical comedy in three acts by Jocelyn Brandon and Frederick Arthur, American version by Mark Swan. Reviews of both of these pieces will be found elsewhere in this issue. At the Fulton Theatre, on August 14th, was produced the new farce, "Twin Beds," by Margaret Mayo, and at the Republic, on August 25th, Lew Fields is to appear in "The High Cost of Loving."

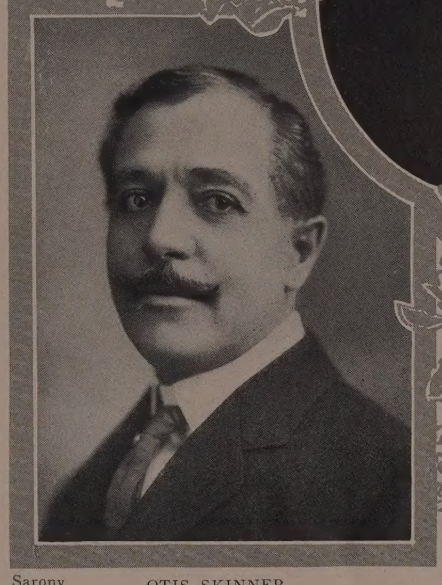
Mr. Frohman's other announcements are highly interesting. He will begin his New York activities at the Empire Theatre on September 7th, when John Drew will be presented in a new comedy by Dario Niccodemi and Michael Morton, entitled "The Prodigal Husband." In this piece, which has never been given on any stage, Mr. Drew will create an entirely new part, which he has not done for some time. Maude Adams will continue playing in J. M. Barrie's charming fantasy, "The Legend of Leonora," and when this favorite actress appears at the Empire Theatre again, it will be in other Barrie plays. Ethel Barrymore has Edward Sheldon's play in four acts, entitled "The Bridge of Sighs," in which she will be seen this winter. Before appearing in anything new, Billie Burke will tour in "Jerry," and in conjunction with this piece she will also present a playlet which Mrs. Cushing, author of "Jerry," has written for her.

In October, Otis Skinner, who returns to Charles Frohman's management this season, will be seen in Jules Eckert Goodman's play, "The Candle of Faith." At the Knickerbocker Theatre, on August 24th, Julia Sanderson, Donald Brian and Joseph Cawthorne will appear together in the London musical comedy, "The Girl From Utah." Richard Carle and Hattie Williams have "The Doll Girl," and later a new farce comedy for this season.

CURTAIN

"The Beautiful Adventure," a comedy from the French, is announced to open at the Lyceum on September 5th. Charles Cherry, Ann Murdock, Mrs. Thomas Whiffen and Ernest Lawford are among the principals. An earlier opening date had been originally arranged, but delay in Mrs. Whiffen's return from Europe made a postponement necessary.

Mr. Frohman has Hubert Henry Davies' new four-act drama, entitled "The Outcast," and "I Don't Want to Do It," by Margaret Mayo, both to be presented in October; two plays by Sir Arthur Pinero, one of which is soon to be presented by Sir George Alexander's company in London; and a new Barrie entertainment, described as something quite different from anything this well-known playwright has ever done.



Sarony OTIS SKINNER

FRANCES STARR

Mishkin ALLA NAZIMOVA

Other productions to be made here by this management are "The Shadow," a play to be presented in Paris with Madame Réjane in the leading rôle; a new play by Ernest William Hornung, the author of "Raffles," based on his series of short stories, "The Crime Doctor"; a comedy from the Haymarket Theatre, London, entitled "Driven"; a farcical play adapted by Harry B. Smith called "The Love Trap"; a new play by H. V. Esmond; a piece entitled "The Rich Man," from the Renaissance Theatre, Paris; "Faithless Eckehardt," a German farce; and four plays by J. M. Barrie, each to be acted within five minutes, called "Why," "One Night," "When Kye Comes Home," and "The Bull Dog Breed." Following "The Girl From Utah" at the Knickerbocker, "Sybil," a new musical piece, will be given there, and "One Must Be Young," a musical play by Jean Gilbert, has also been scheduled for production.

Fairchild ETHEL BARRYMORE

Although David Belasco is to operate but one theatre this season, he is not curtailing his producing plans. Leo Ditrichstein will star in a new play, the title of which has not yet been chosen. About the middle of the season, Frances Starr, after she has toured for ten weeks in "The Secret," will be presented in a new play by a well-known dramatist. David Warfield will continue in "The Auctioneer." Mr. Belasco has also several other plays, the openings of which at the time of our going to press have not been announced.

This season Winthrop Ames will present "Children of Earth," the play from the pen of Alice Brown, which won the $10,000 prize. Great interest is, of course, centred in this production. Alfred Sutro's new drama, "The Two Virtues," which has already been seen in London, and Beulah M. Dix's play, "The Lonely Lady," will also be given by Mr. Ames.

The Messrs. Shubert have obtained for production here George Bernard Shaw's latest play, "Pygmalion," which has had a successful run at His Majesty's Theatre, London. Mrs. Patrick Campbell, if she is able to get here, will play the leading rôle in this piece—a part in which she scored a hit abroad. Marie Tempest, who has not been in America for several years, will make a farewell tour of this country in repertoire, including "The Wymartens," a comedy in four acts by Richard Henry Powell, in which she has been playing in London.

JOHN MASON

White Douglas Fairbanks Patricia Collinge

Act IV. Jerabom Martin (Mr. Fairbanks)—"'Billy,' a cute little name for a cute little girl"

SCENE IN THE NEW COMEDY, "HE COMES UP SMILING," TO BE SEEN SHORTLY AT THE REPUBLIC THEATRE

Cyril Harcourt's comedy, entitled "A Pair of Silk Stockings," which has been running in London at the Criterion Theatre, is scheduled for New York production, and "Consequences," a play by H. F. Rubenstein, which treats in a humorous vein the question of intermarriage between Jew and Gentile, will also be given here. This piece was originally produced by Miss Horniman's company at Manchester, and later given at the Coronet Theatre, London. Other English plays to be seen here are: "The Green Dragoons" and the new Drury Lane melodrama, by Arthur Collins, entitled "Sealed Orders," which is to have an elaborate presentation at the Manhattan Opera House in the fall. Walker Whiteside has a new play called "Mr. Wu," also a London success, in which he will appear in September. Sir Johnston and Lady Forbes-Robertson (Gertrude Elliott) will return to the United States this season to give farewell performances in the Western cities.

The German plays which this management have secured are "The Cry of the Child," a farce comedy by Engel and Horst, which has met with considerable success abroad; Sabatino Lopez's play, "Der Haersliche Ferante," and "Ein Reizender Mensch," by Paul Frank and Siegfried Geyer. Other importations are "Endlich Allein," a new operetta by Franz Lehar, and "Miss I Don't Know," with music by Eugene Huska and Charles Bakonyi.

Yane Exiane, from the Scala Theatre, Paris, has been engaged to take Gaby Deslys' place in the Winter Garden piece which opens in November. She and Al Jolson will be featured in the cast. In addition to his repertoire of five Gilbert and Sullivan operettas, DeWolf Hopper will tour in a revival of "The Yeomen of the Guard."

The most elaborate of Liebler & Company's spectacular attractions will be "The Garden of Paradise," a romance in eleven scenes by Edward Sheldon. This piece will open at the Park Theatre, with Emily Stevens in the leading rôle. Phyllis Nielson-Terry, the popular young English star, will make her first American tour this season in a repertoire of her London successes, including "Twelfth Night" and "Romeo and Juliet." Alla Nazimova has a new play, as yet unnamed, by B. Macdonald Hastings. At Wallack's Theatre in November, "The Highway of Life," Louis N. Parker's dramatization of Dickens' "David Copperfield" will be produced. "Polyanna," a dramatization of Eleanor Porter's "Glad Book," and a comedy by Grace Heyer, entitled "The Philosopher," are also to be given. In January, Brandon Tynan, who has been appearing in "Joseph and His Brethren," will be starred in a new Irish play written by himself.

To the Gaiety Theatre comes "Cordelia Blossom," by George Randolph Chester and Lillian Chester, founded on the well-known stories. Elsie Ferguson has "The Dragon's Claw," by Austin Strong. A musical play by Emmerich Kalman, called "Miss Rabbit-Foot," will be given an early production. Ruth Chatterton will open in New York in Jean Webster's "Daddy Long-Legs," which has already met with great favor in Chicago. Ada Sterling's adaptation of Eugene Brieux's "La Robe Rouge," to be known in this country as "The Judge's Robe," will be given with Bertha Kalich in the rôle of Yanetta. "My Lady's Dress," the new comedy by Edward Knoblauch, author of "Kismet," which has been successful at the Royalty Theatre, London, is also scheduled for New York production. Edith and Mabel Taliaferro open in a new comedy by George Rollitt, entitled "Tipping the Winner." A stage version of "The Woman Thou Gavest Me," by Hall Caine, will also be produced.

Selwyn & Company will be one of our most extensive producing managers this season. To the Cort Theatre comes "Under Cover," with William Courtenay heading the cast. Another interesting feature of their announcements is the production of Charles Klein's new play, "The Money Makers," described as a drama that visualizes the workings of an awakened public conscience. It will open in September with Alexandra Carlisle and Emmett Corrigan featured in the leading rôles. Margaret Illington has a new play by Henry Arthur Jones, in which she will

appear after a short tour in "Within the Law." In October, Owen Johnson's dramatization of his book "The Salamander" will be presented. Maclyn Arbuckle has "Back Home," a play by Bayard Veiller and Irvin Cobb, founded on Mr. Cobb's stories. This management also have a novelty farce entitled "Peace and Quiet," by Edwin Milton Royle, and a new comedy called "Rolling Stones," by Edgar Selwyn. In association with A. H. Woods they will present Jane Cowl in a new play in the fall, and they have a drama adapted by Charles Klein and Helen Ruth Davis from François Coppée's story, "The Guilty Man."

A. H. Woods' plans include the production of "The Grass Widow," a musical play by Channing Pollock and Rennold Wolf; "The High Cost of Living," a farce adapted from the German by Frank Mandel, in which Lew Fields will star; "Children of Earth," by H. C. M. Hardinge; "Innocent," a drama adapted from the Hungarian of Arpad Pasztor by George Broadhurst, with Pauline Frederick as star; "Cornered," the Owen Davis drama, in which John Mason opens at the Liberty in September; "Mam'zelle Tra-la-la," the London success which comes here in December, and "The Lodging House Ticket," an English version of "Billet de Logement."

Messrs. Cohan and Harris will place attractions this season in the Candler Theatre, which was recently opened as a moving picture house. The first piece to be presented there will be "It Pays to Advertise," a comedy by Roi Cooper Megrue and Walter Hackett. At the Astor Theatre "The Miracle Man," adapted from Frank L. Packard's book of the same name by George M. Cohan, will be presented with George Nash and Gail Kane in the cast. William Collier has a new starring vehicle called "Love Among the Lions," a musical comedy version by John Golden and Frank Craven of F. Anstey's story of that name. A. E. Thomas and Clayton Hamilton's comedy drama, "Wanted, $22,000," will have its première in October, and another comedy drama by Max Marcin, entitled "The House of Glass," is scheduled for the latter part of September. At the Astor Theatre, late in the season, the first of George M. Cohan's series of musical and dramatic satires, to be known as "Cohan's Current Revue," will be produced.

W. A. Brady has secured the stage rights of "The Lone Wolf," Louis Joseph Vance's novel, and he has a new farce by Lawrence Rising. The English version of Lucienne Nepoly's "Les Petits," entitled "The Elder Son," which has been tried out of town, will have a New York production. Grace George will continue in "The Truth" until December, when she will be seen at the Playhouse in Avery Hopwood's new play, "Miss Jennie O'Jones."

In October Robert Mantell will continue his American tour in Shakespearean repertoire, and later in the season will come to New York, appearing in a revival of "Richard II." Mr. Brady also has a new play by Lee Arthur, author of "The Fox." In this piece Madge Kennedy will play the leading rôle. A play by George Broadhurst, entitled "The Law of the Land," and a melodrama entitled "Life," by Thompson Buchanan, are also scheduled for production. Other plays which Mr. Brady will present are a dramatization of Miss Mullock's novel, "John Halifax, Gent.," by John Dunsmuir; "What Will John Say?" by Edith Orr; "The Decent Thing to Do," by Charles Rann Kennedy, "The Dreamer," by Jules Eckert Goodman, and "Little Men" and "An Old-Fashioned Girl," from the novels of Louisa M. Alcott.

Mrs. Fiske has a new comedy, as yet without a title, by John Luther Long. Lydia Lopokova, the Russian dancer, is to appear under Mr. Fiske's management in a new piece written especially for her.

George V. Hobart, whose morality play, "Experience," was given at the Lamb's Gambol, has signed a contract with William Elliott for the production of this piece as a full evening's entertainment. Mr. Elliott also has the producing rights of a new play called "The Alien," and three other pieces will be presented under his management.

The policy of the Princess Theatre, which will open about September 20th, will remain unchanged. The plays likely to be put into rehearsal are: "Brimstone and Hell Fire," a comedy by Frederick and Fanny Locke Hatton; "Little Face," a phantasy by Roland Oliver; "Dawn," by Sir Arthur Conan Doyle and Percival Wilde; "The Forest of Happy Dreams," another phantasy; "Phipps," a comedy by the (*Continued on page* 141)

White Alice Brady Albert Brown Tom McMahon Charles Homer Edward Langford Geraldine O'Brien Ned A. Sparks

SCENE IN "WHEN SYLVIA RUNS AWAY," PRESENTED AT THE PLAYHOUSE

Mishkin Alfred Kaufman (basso)

Copyright Claude Harris
Florence Macbeth (soprano)

Henry Weldon (basso)

Bettina Freeman (soprano)

Grand Opera

MORE than a year has passed since the movement to give "opera for the people" was started by the City Club of New York. The Century Opera Company, which was the result of that movement, began its career at the Century Opera House on September 15, 1913. The first season of any undertaking of this kind is always experimental. Such an organization can only be developed and improved by tentation. Errors and shortcomings that cannot be foreseen at the start point to changes and improvements to be made for the second season. If there were faults to be found in the Century series of last year, the wonder is that there were not more flaws. The artistic quality was, on the whole, much higher throughout than might reasonably be expected of a grand opera company during its formative period.

The Messrs. Milton and Sargent Aborn, general managers, have endeavored to take advantage of every suggestion for improvement made the first year, and promise many improvements for the season of 1914-1915. The first great stride toward better artistic results was the engagement of Jacques Coini, the former Manhattan and London Opera House stage director as artistic director of the Century. The next important step was the securing of Agide Jacchia, former musical director of the Montreal Opera Company and highly esteemed in Europe, as first conductor. Josef Pasternack, one of the conductors of the first season, and formerly of the Metropolitan staff, was retained, and Josiah Zuro, who formerly showed considerable skill and talent in conducting at the Manhattan, is added to the organization. Luigi Albertieri will devote his entire time to the ballet; Hugo Riesenfeld, formerly concert master in the same organization from which Coini and Zuro came, has been appointed to the same position at the Century, and Alexander Smallens, who was assistant conductor at the Boston Opera House, comes to this institution for the same post. One of the most important acquisitions is Herr Ernst Knoch, the famous Wagnerian conductor of Cologne and Bayreuth, who has been engaged to conduct all Wagner operas given in the next two years at the Century. With such a corps of conductors, directors and producers, seconded by two assistant stage managers, two répétiteurs, two prompters (one for English and one for Italian and German), and other heads of departments, the Century Opera Company will have an artistic staff, not only larger numerically, but also of double the strength and efficiency of the complement of last year.

In reorganizing and reinforcing the company the Messrs. Aborn have retained the most talented and popular members of their former list of principals: Lois Ewell, Helen Stanley, Kathleen Howard, Gustaf Bergman, Orville Harrold, Morgan Kingston, Thomas Chalmers, Louis Kreidler and Alfred Kaufman. All of these made a fine showing in the first season, and so demonstrated the desirability of their being retained. It

Copyright Mishkin
Albertina Rasch (prima ballerina)

Copyright Mishkin
Orville Harrold (tenor)

Agide Jacchia (conductor)

Louis Kreidler (baritone)

Copyright Mishkin
Kathleen Howard (contralto)

ıt the Century

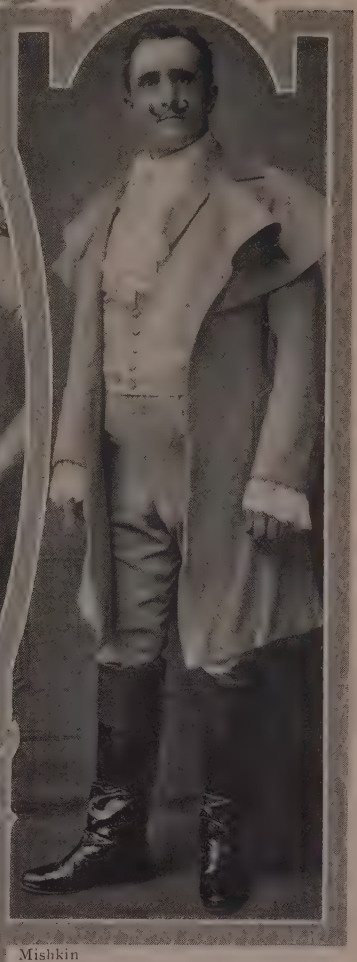
was the intention of the managers to endeavor to fill the balance of the cast with new artists as talented and experienced as those who have already stood the test of thirty-one weeks. For this purpose, Milton Aborn went abroad early in June and spent six weeks in a search of European opera houses. His quest was not for reputations, but for singers who are making their reputations—probable stars of the future—who have developed their talents by the school of experience in European opera houses. The impresario issued a statement before sailing to the effect that his first object was to engage artists of demonstrated ability, preferably native Americans, but that artistic considerations would not be sacrificed for patriotism or chauvinism. The surest way to judge the ability of a grand opera singer is to see him in regular performances of grand opera. American grand opera aspirants have to go to Europe to begin in the less important opera companies in the smaller cities, so as to graduate to more and more important companies as rapidly as their talent asserts itself. There are no such companies in America, and consequently there are no such opportunities here for a young artist to acquire actual experience and to establish a repertoire. There are hundreds of Americans singing in grand opera in Europe, and it is to that "market" that the impresario must go to obtain American singers.

This course was followed, and with apparent success. In London Mr. Aborn engaged Bettina Freeman, dramatic soprano; Florence Macbeth, coloratura soprano; Henry Weldon, basso-profundo, three American artists who have won the favor of European audiences, and Hardy Williamson, a young Welsh tenor, who is to be given only secondary rôles, but whose remarkable voice gives promise of his becoming one of the leading tenors the following year. In Paris, Milan and Berlin he engaged other artists of proved ability, some of whom are of foreign birth, but most of whom are Americans. These are Muriel Gough, who has been singing lyric soprano rôles in Darmstadt for three years; Erzsi Guti, a Hungarian coloratura soprano who has appeared in prima donna rôles in eleven operas at Budapest; Marcella Craft, the American lyric-dramatic soprano who has been singing in Europe for a number of years with success, and who has been termed the Dusé of grand opera; Sylvia Nilis, coloratura soprano, a pupil of Mme. Emma Nevada; Maude Santley, contralto, who has found favor with the Beecham and Covent Garden companies; Augusta Lanska, contralto, who has been singing for three years at Graatz, Germany; Elizabeth Campbell, a Canadian contralto whom Jean De Reszke calls the most promising pupil he has ever had, and others.

Of the twenty-one leading members so far announced, twelve are native Americans, five are English and four are from Continental Europe.

While the list of principals has (*Continued on page* 140)

Lois Ewell (soprano)



Mishkin
Morgan Kingston (tenor)

Marcella Craft (soprano)

Ernst Knoch (conductor)

Mishkin
Gustaf Bergman (tenor)

PHYLLIS NIELSON-TERRY

Phyllis Nielson-Terry to Play Here

THE announcement that Phyllis Nielson-Terry, daughter of the late genial Fred Terry, and his statuesquely beautiful wife, Julia Nielson, will come to America this season, under the management of Liebler & Co., is of more than ordinary interest. Her parents made a host of friends when they came here two years ago, and the fact that she is a niece of Ellen Terry, the well-beloved, is another fact that endears her to our public. That the youthful actress is herself beautiful and charming is enough to insure her a welcome, even without taking account of her own histrionic ability, which is as pronounced as her good looks.

Miss Nielson-Terry, as she likes to be called, thus using the names of both her parents, probably enjoys the distinction of being the youngest of Juliets to have appeared in a metropolis, and that *the* metropolis of the world, London. Rarely, indeed, does an actress still in her teens have a chance to attempt the rôle of Shakespeare's most youthful heroine, and the few really young Juliets have usually figured in performances in that vague territory known as "on the road," or in some small town whose inhabitants had local interest in the Juliet of a night. It would be difficult indeed to find another young girl who, like Miss Nielson-Terry, played the rôle for more than two months, night after night, in a large city, who was more favorably received, and who actually looked not a day older than Shakespeare's Juliet.

It is now about four years ago that this youngest of the gifted Terry family made her début as a star, although not heralded as such. She played the title rôle in the Baroness von Arnim's play, "Priscilla Runs Away," at the Haymarket Theatre. (The piece was done in this country, it will be remembered, under the title, "The Cottage in the Air," at the New Theatre.) She met with such an enthusiastic reception that, contrary to all expectations, the piece had a long run, and many postponements of other plays which it had been planned to follow with were necessitated. In the light comedy rôle, with but one emotional scene, a fit of hysterics, the girlish actress was charming. But from Priscilla to Juliet is a long step. Yet Miss Nielson-Terry accomplished it.

After she had been appearing as Juliet for about a month, the present writer had a chat with her in her dressing-room, and the close quarters did not lessen the sense of her charm which had been evident on the stage. The most simple and unaffected of stars frankly expressed her delight at thus early achieving her ambition to play Juliet, and told how she studied the rôle. The young star is certainly "divinely tall and most divinely fair." Quite as tall as her mother, at least five feet ten, she is very graceful, and in the exquisite Juliet costumes presented a beautiful picture. Yet she was almost as pretty in the plain skirt and shirt waist in which she came to the theatre, with her fresh complexion, her golden brown hair and her true Terry eyes, deep blue, beautifully shaped and magnetic. In spite of her coloring, she resembles her mother as well as her father.

A charming Juliet from her first appearance on the stage, it was in the stronger scenes that this girl was at her best. Her facial expression in the potion scene was admirable, and one could but notice the grace of her gestures and the uncommon, expressive play of the hands, a trait which is found in fine actors of the French school, but seldom in Anglo-Saxons.

"I always wanted to be an actress," she said to the writer, "and Dad and mother made no objection to my trying; only they said I must see whether I could do something really worth while. I never studied at a school of acting, nor coached with anyone, but neither Dad nor mother approve of that, but they always let me attend their rehearsals and learn that way. Then I went on as an extra, with one line to say, or in a very small part, and in all kinds of plays.

"My first big rôle was when, at four hours' notice, I took mother's part in 'Henry of Navarre.'"

This was two years before the Juliet engagement, and she played the important rôle for several weeks, with much praise from critics and public, although this she did not mention.

"Then came Viola in 'Twelfth Night,' Priscilla, an emotional rôle, in 'All That Matters,' and Rosalind in 'As You Like It.' The latter is such a difficult rôle, much more modern, it seems to me, than Juliet. I think it demands a great deal more technique, and I hope to play it again later."

Asked if she were not the youngest actress to play Juliet, Miss Terry replied:

"Adelaide Neilson was, I think,

(*Continued on page* 136)

PHYLLIS NIELSON-TERRY AND SIR HERBERT BEERBOHM TREE IN "OTHELLO"

Davis & Sanford

OLIVE TELL

Actresses Who Have Their Chance This Season

IN the vocabulary of every actress there is a magic word. She begins it always with a capital in her thoughts or on paper She is prone to spell the entire word in capitals. It is the star in the high heaven of her hopes. It has no synonym in one word. Three words are required to furnish forth its meaning, "a great part." To some it comes this season, to others that, to a few perhaps never. At least so they think, though I firmly believe that for everyone the great Chance pushes the door open slightly, peeps in and signifies that though the opening may not be wide the door is open. He is no lingerer, the Great Chance, and some of us say he never visited us because we were not alert enough to spy him when he paid his brief call. But it is a grateful task to record that Her Chance has come this dawning season to at least a half dozen eager young women.

Sarony

MAY ALLISON

Strauss-Peyton

JANET DUNBAR

A large and juicy dramatic plum toward which many pairs of beautiful, covetous eyes were lifted, was the part of Dodo Baxter in "The Salamander." The rest of the cast was filled long before the leading woman was chosen. The public having read Owen Johnson's brilliant contribution to the best sellers, which he has since dramatized, wondered. The Rialto speculated. Who would or could play Dodo? There was a comparison of "past performances" of a dozen of the young women who have made their impression on the stage of the United States within two years. Meanwhile the management considered and consideration led to eliminations. The choice after much reflection based upon varied experience was Janet Dunbar.

"Who is Janet Dunbar?" asked many when the announcement was made.

"Don't you remember her with David Warfield?" exclaimed the few. A searching in the galleries of memories and they brought forth a slender, youthful person, soft eyed and soft voiced, with intelligent eyes and a sympathetic manner. Yes, they did remember her and pleasantly, but—

"Warfield's genius is liable to overshadow his support," said those who remembered her better. "But there is a pervasive quality in her personality, a gentle force, an exquisite girlishness. You'll see that she will be an admirable Dodo Baxter."

Certainly in being cast to interpret that complex young woman Miss Janet Dunbar has met Her Chance. Dodo's interpreter is not from the languorous South nor idyllic California, regions reputed to send us many actresses. It it a fair Lochinvar out of the West, who is riding away with one of the season's greatest Chances. She has shattered the dramatic conventions, too, by not having been reared in a convent nor schooled in the arts and languages by a governess. Miss Dunbar is a product of public school training. She was graduated from the Manual

White

OTTOLA NESMITH

Lilian George

ELEANOR DANIELS

Davis & Sanford

MAJORIE MURRAY

This young Scotch actress, lately seen as Bunty in the Western States, will head one of the companies on tour this season in Catherine Chisholm Cushing's successful comedy, "Kitty MacKay"

Copyright Moffett

MRS. VERNON CASTLE

RICHARD BENNETT AND HIS DOG

GUY STANDING

PHOTOGRAPHIC SILHOUETTES OF WELL-KNOWN PLAYERS

Photographic silhouettes are becoming very popular among professionals just now. The Moffett Studio has been making some interesting experiments in this direction. Among others they have silhouetted with the camera are Richard Bennett, Guy Standing, Mrs. Vernon Castle, Walter Jones, Taylor Holmes, Alma Belwin and Henry Kolker

Training High School of the city on the Kaw River. Thereafter the Dillenbeck School of Oratory claimed her and she is referred to as its most distinguished graduate.

Her first public appearances in New York were made seven years ago in divers offerings of the American Academy of Dramatic Arts at the Empire Theatre. She was seen in "His Alibi," a comedy in which she played Mrs. Maddox; in "Joy is Dangerous": as Venus in "Captain Walrus," a comedy in one act by Alexander Laidlaw, Jr.; as a chorus maid in the Greek drama, "The Libation Pourers."

Her first professional appearance was with the Giffen Stock Company at Richmond six years ago, when she played in "The Prisoner of Zenda." Her first significant part she created in "The Right to Live," "Jules Eckert Goodman's play then produced for the first time on any stage.

Chance began to beckon her when she was engaged for the ingenue rôle in "The Witching Hour." David Belasco, who rarely makes a mistake, saw her in the Augustus Thomas play and engaged her as leading woman for David Warfield, a coveted post made vacant by Frances Starr's elevation to stellar heights. The metropolis has seen her as Helen in "The Music Master," and Katherine in "Peter Grimm."

In selecting his cast to present "The Vanishing Bride," David Belasco paid a compliment to a young and comparatively unknown actress, Ottola Nesmith, who plays the bride. Miss Nesmith is an olive branch of the United States Army, her father being Captain Otto Nesmith of the Signal Corps, and her uncle, Gen. A. W. Greeley, the distinguished Arctic explorer. Her mother was Blanche Vaughan, who theatre-goers of twenty-five years ago knew as a star in "Blue Jeans," "The Still Alarm," and "The Silver Spur."

Like most army girls Miss Nesmith has travelled far, swinging with ease and pleasure through the arc between Cuba and Alaska. While her father was stationed at San Diego she demonstrated her possession of dramatic ability by making a favorable impression in an amateur performance given in the old Spanish home of Ramona, made famous by Helen Hunt Jackson's novel of that name. This success crystallized her spasmodic fancies for going on the stage into a well-defined purpose and she applied for a place, however humble, with the San Diego Stock Company. The company made a place for her in the drama story of "Under Southern Skies," in which Grace George once starred in the beginning of her career. She advanced rapidly after that beginning from ingenue rôles to "leading business," subsequently appearing in a wide variety of parts with stock companies in Omaha, Kansas City, and elsewhere in the West.

Some of the most delightful events in life "just happen." It "just happened" that Louis Massen, successor of the popular and lamented late William Dean as general stage director for David Belasco, had seen a performance of "Madame X" by a stock company for which Miss Nesmith was leading woman. Jotting down her name and characteristics in mental note book he held the jottings in reserve for an emergency. The emergency came when the great producer was casting about for not the type but the precise type to play the title rôle in "The Vanishing Bride." He told Mr. Belasco of his impression of the army girl just out of her teens.

Miss Nesmith exuberantly tells the sequel. "Like most girls who aspire to a stage career I thought the apotheosis of stage achievement would be to play in a Belasco production. I always thought that to be chosen from the rank and file by Mr. Belasco instantly stamped one with a mark of theatrical aristocracy. Such recognition was the heighth of my most mounting ambition. So one day last spring when I received a note engraved with the words 'Belasco Theatre.' I was so nervous that I could scarcely open the envelope and I twice dropped the letter and had to hold it with both hands while I read that Mr. Belasco would like me to call on him at his theatre. My joy knew no bounds."

Olive Tell arrived at recognition on the American stage by way of a dramatic school and preliminary stage experience in England. Two years ago she was one of the most promising young women graduated by the American Academy of Dramatic Arts. She went abroad and played in several English companies. Recently she returned to her own country and gained the stock experience she desired by a summer stock engagement at Pittsfield, Mass., where the eclectic summer residents predicted that she would please captious Broadway. Mrs. Anne Flexner, the author of "The Marriage Game," being one of the summer visitors, heard others praise "that pretty girl who gives such fresh charm to her work in the stock company." "You should see her," they said. Mrs. Flexner saw, with the result that she communicated with Mr. John Cort and Mr. Cort engaged Miss Tell for the part of Mrs. Oliver in "The Marriage Game," which will reopen this month.

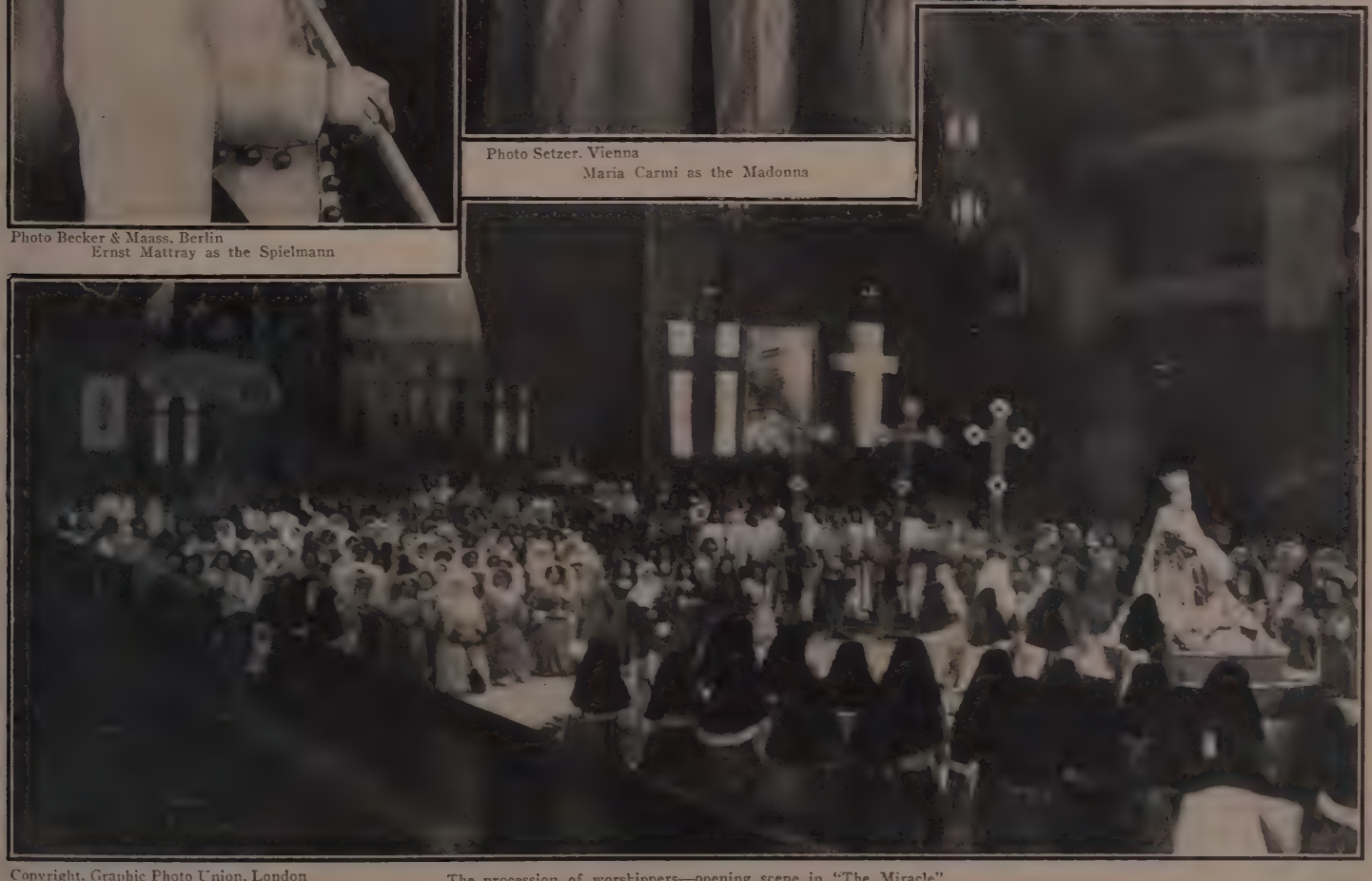
Miss May Allison was "born and (*Continued on page 136*)

'opyright, Becker & Maass, Berlin
Maria Carmi as the Nun

Photo Setzer, Vienna
Maria Carmi as the Madonna

Photo Schenker, Berlin
Rosamund Botsford as the Nun, Magdalis

Photo Becker & Maass, Berlin
Ernst Mattray as the Spielmann



Copyright, Graphic Photo Union, London

The procession of worshippers—opening scene in "The Miracle"

SCENE AND CHARACTERS IN "THE MIRACLE" SOON TO BE SEEN IN NEW YORK CITY

Beginning December 4th, at the Madison Square Garden, New Yorkers will have an opportunity of seeing "The Miracle," the Reinhardt mystery-pageant which met with great success at Olympia, in London, last season. Two thousand persons will take part in the big spectacle, and for the occasion Madison Square Garden is to be metamorphosed into the nave of a vast Gothic cathedral. All the action takes place in a convent-church. A pine-clad mountain, the banquet hall of a robber baron, the throne room of a king, a dungeon hall of the inquisition, and a snow bound soldier's camp all these are necessary to the action. No curtain is used, but there is a curtain of light, swung this way and that. The legend of the image of the Madonna coming to life and taking the place of the erring nun, on which Dr. Karl Vollmoeller based the story, is extant in every European tongue. Humperdinck has gone to ancient sources for the music. There will be an orchestra of 200 and a chorus of 500. There will also be a great organ. The principal rôle, that of the Madonna, will be taken by Maria Carmi, called "the lady with the Botticelli face," who has enacted this part before more than 3,000,000 people

The horse thieves' midnight camp fire
DUSTIN FARNUM IN THE FILM VERSION OF OWEN WISTER'S NOVEL, "THE VIRGINIAN"

BY the time this appears, "Cabiria" probably will have passed from the Knickerbocker Theatre, New York, where it opened on June 1st, to a theatre a few blocks farther up Broadway. In its new quarters, Werba and Luescher expect Gabriele D'Annunzio's first photoplay (but not his last, if rumor speaks the truth) to spend the autumn and some of the winter months. Meanwhile, twenty other copies of this extraordinary picture are going the circuit of every city and town worth mentioning in the United States and Canada, whereas Europe is liberally supplied with "Cabirias" and South America and Australia are booked. Eighty prints is a conservative estimate of the number now in circulation.

As often happens when a reputation has a monetary value, the name of the man actually responsible for the picture—and it is the picture in this instance, not the story, one remembers—is seldom mentioned. "Written by Gabriele D'Annunzio" sounds very impressive, while "Produced by Director Pastrone, of the Itala Film Company, Torino, Italy," conveys nothing in particular. Yet Pastrone is the real creator of "Cabiria," as the author no doubt would be the first to admit. D'Annunzio prepared the story in a sketchy fashion and left its development to Pastrone, a truly great director, who for some ten years has been making pictures for the Itala Company. "The Fall of Troy," first shown in the United States in 1910, and now recognized as a sort of film classic, is one of Pastrone's works. He may not possess greater genius than some of his fellow producers, but at any rate he seems more advanced and there is no quibbling about the size of his expense account.

American manufacturers might have purchased D'Annunzio's script, but they would not have turned out "Cabiria." They haven't the facilities, the expert factory workmen, or, apparently, the patience. Two years has been given as the time expended in production, and, broadly speaking, considering preparatory details, that is correct. The actual making of the scenes, however, was begun in January, 1913, and completed in March, 1914. All of the interiors, many of magnificent proportions, such as the Temple of Moloch, were built in the Itala studio. Audiences leave the theatre with a somewhat vague sense of the story, but deeply moved by the beauty of stupendous photographic effects, and feeling that they have witnessed something historically correct.

Pastrone's passion for accuracy of detail accounts for the well-nigh perfect illusion, generally lacking when our producers attempt a classic theme. For instance, he insisted that a number of his principal characters grow beards, believing an ordinary makeup to be imperfectly deceptive. And for the rôle of the giant slave, Maciste, he chose a Herculean dock laborer, because of a physique no Italian actor could equal. Several months of severe training transformed the laborer into an actor so ideal for the part that he became the most memorable figure in the production. D'Annunzio probably conceived Maciste as a subordinate character, but Pastrone, either accidentally or by intention, made him the chief human interest in the picture. Theatregoers see plenty of competent acting, but supermen physically are a novelty. This is a striking example of the value of getting precisely the right player when it would be simpler to accept another passably suitable. Without the exceptional Maciste, the appeal of "Cabiria" would be appreciably lessened.

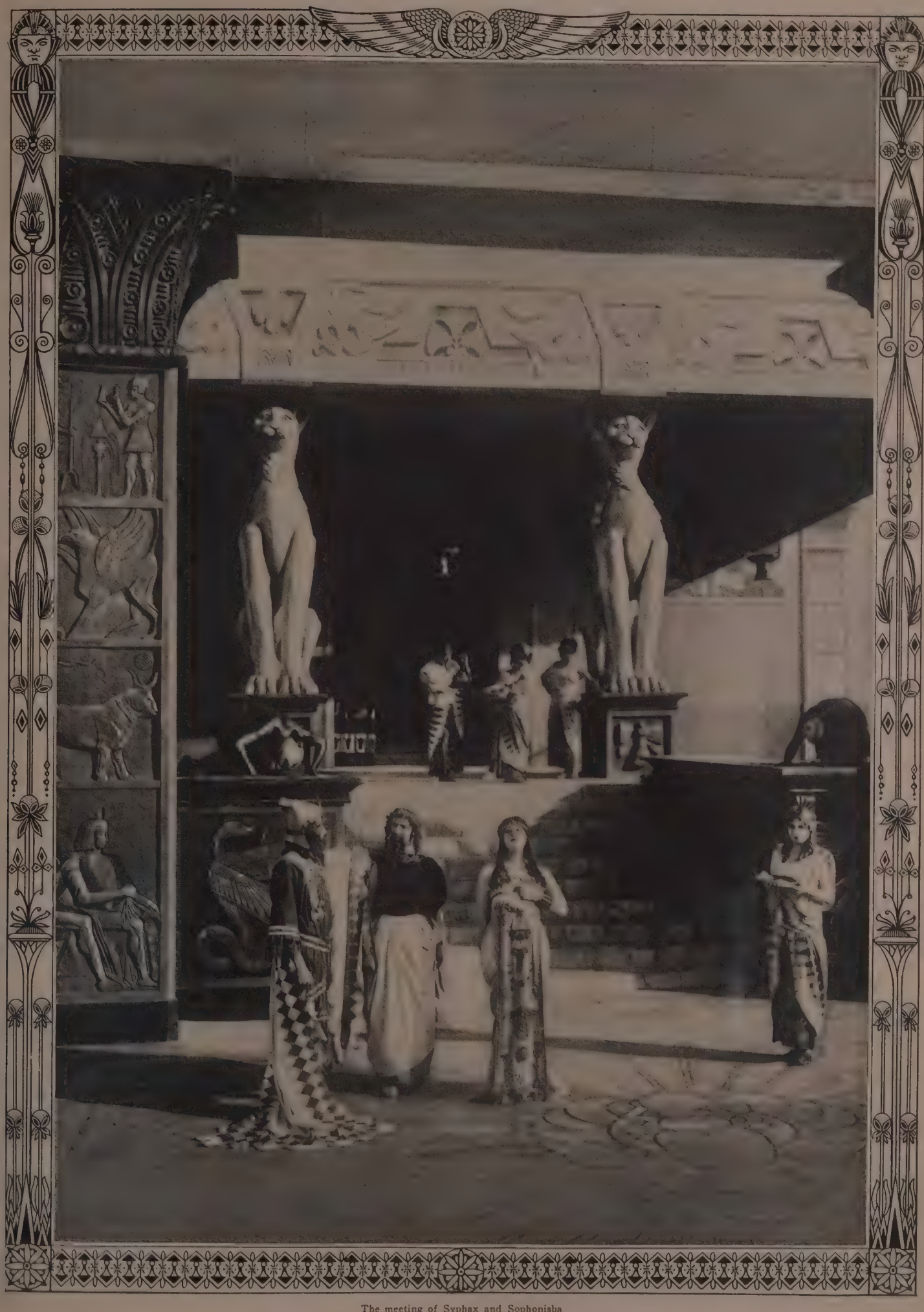
If rumor is correct, D'Annunzio and Pastrone are collaborating on another mammoth spectacle to be offered as a suitable successor to "Cabiria."

It has become the fashion for our stage favorites to spend a part of their vacations in studios, preferably those of the Famous Players, the All Star, or Jesse L. Lasky, recently allied with David Belasco in the production of pictures. A list of important players who have withstood the enticements would be shorter than a list of those who haven't. And every week new names are added to the film roster. Rather too frequently the reputation of the actor is the picture's greatest asset, but that is to be expected. Something over one hundred pictures are released in America each week, and they follow each other in a fearfully monotonous rut, which the best of our feature-makers escape, even if they don't ascend any mountain peaks.

ROBERT EDESON
As Graham Stewart in "The Call of the North"

The All Star Company may pride itself on securing Ethel Barrymore in "The Nightingale," and on the contract recently signed with William Faversham, who cut short his stay in England to appear in a film version of "The World," an old-time Drury Lane melodrama. At the present time Mr. Faversham is working in a Yonkers studio. These two players can hardly fail to be interesting.

Then the Lasky Company has a lengthy and certainly diverse program for the coming months. Early in September Dustin Farnum will be seen in "The Virginian," whereas an advance report of



The meeting of Syphax and Sophonisba

SCENE IN D'ANNUNZIO'S REMARKABLE PHOTO-DRAMA, "CABIRIA," PRESENTED AT THE KNICKERBOCKER THEATRE

plans promises Edna Goodrich in "The Warrens of Virginia," or "The Darling of the Gods," Frances Starr in "The Rose of the Rancho," Charles Richman in George Barr McCutcheon's "The Rose and the Ring," Edward Abeles in "Ready Money," H. B. Warner and Rita Stanwood in "The Ghost Breaker," Max Figman in "What's His Name?" and Dustin Farnum in "The Battle." Of equal moment should be the production of "The Heart of Maryland," kindly remembered by theatregoers of more than a decade ago. At the present writing, Mr. Belasco has not selected a cast, but he is said to be considering Clara Kimball Young, of the Vitagraph Players, for Mrs. Leslie Carter's old part.

And Miss Young, by the way, is occasionally mentioned as the most accomplished actress the film drama has developed, for she is essentially a film actress, although during her early twenties she ran the usual gamut of stock companies. In an atmospherically produced melodrama of Russian life, "An Official Wife," presented at the Vitagraph Theatre in July, Miss Young quite justly received a quantity of laudatory publicity for her expressive acting. She takes a beautiful picture, but her distinctiveness is found rather in features animated by intelligence and feeling—both sufficiently rare qualities.

Copyright Moffett

LUCY COTTON

Now appearing on the road in the dramatization of "Little Woman"

As an example of the effort being expended on the best of the American pictures, it is worth while noting the Lasky Company's quest of correctness for the production of Stuart Edward White's "The Call of the North," in which Robert Edeson is starred. Mr. White spent four weeks in Canada and finally engaged fifteen Big Tiger Indians. Next a search was made for the type of canoe peculiar to the tribe and one was found at Ahitaba, Canada, some distance north of Winnipeg. Indians, canoe and a number of spruce trees were transported to the studio at Hollywood, Cal. Other characters and properties were secured with equal care, and one hundred players travelled from Los Angeles to the Great Bear Valley in Lower California, where they camped for five days before journeying to Moose Factory, Canada, for the final scenes. The Lasky people assert with more than the usual ring of conviction that "The Call of the North" is surpassingly fine.

Nor have Daniel Frohman's Famous Players passed the summer in idleness. America having a few limitations, Edwin S. Porter, technical director; Hugh Ford, noted for his skill as a stage director, and Pauline Frederick, also of stage fame, were the chief figures in a company sent to Europe, and more particularly Rome, where exterior scenes in a picturization of Hall Caine's "The Eternal City" were made. They claim to have photographed historic Rome as it never has been photographed before, and they also claim to have found no studio with an equipment adequate for the making of suitable interiors—a startling discovery, contradicting all previous testimony.

French, Italian and even German pictures have marked superiority over those of American make in point of stage settings and photography. Their rooms have a richness, a solidity and a depth seldom gained in this country, yet the European studios are said to lack the wherewithal to produce these effects. An Italian manufacturer's reply to this discovery would be interesting.

Of the Famous Players' productions issued recently, two of the most satisfactory were Channing Pollock's "The Little Gray Lady," presenting Jane Grey in pictures for the first time, and "The Eagle's Mate," with Mary Pickford, whose popularity is not in the least dimmed by the influx of stage notables. Without any exception, she continues to be the strongest card a house manager can draw, and realizing this, two companies that employed "Little Mary" when she was still in her teens are re-issuing pictures in which she acted several years ago. Truth to tell, they are more entertaining than most of the one-reel subjects being ground out with such inordinate haste today. Miss Pickford happens to be an exceptionally winsome girl, and to supplement her prettiness, she really learned how to act.

In the give-and-take of the stage and the screen, John Bunny, in olden days a Shakespearean actor not overtaxed with engagements, now recognized as a comedian wherever he goes, is booked for a tour of the world at the head of a minstrel-pantomime organization, of which "Funny Bunny," "Sunny Bunny," "Honey Bunny" and "Money Bunny" will be the main attraction. Once before Bunny received a temporary leave of absence from the Vitagraph Company that he might show himself on the stage, but that time his monologue lacked snap. No doubt he will take warning and get more feasible material, for given reasonable opportunity, Bunny

(*Continued on page 135*)

Copyright Byron

EMILY WAKEMAN HARTLEY, MANAGER OF THE NEW STAMFORD THEATRE

A Woman Who Financed and Built a Theatre

I care more than anything else for proportion," said Mrs Emily Wakeman Hartley.

"Proportion is half of art," I mused. "Form is, at least, as important as color."

"Drawing is nearly everything," assented Mrs. Hartley. "Right drawing gives the fine balance in things. Proportion is what we need in art and life. Practically everything is well with us if directed by a sense of proportion."

I had called on her in her studio atop the long tongue-like arcade that forms a line of little shops at the entrance to her theatre. I say "her theatre" with forethought, for although the name, Stamford Theatre, appears above the design the sculptor, Gutzon Borglum, has chiselled in its façade, it is sheer justice to thus refer to the institution which she conceived, for the rearing of which she secured every dollar, whose building she watched as sedulously as a mother guards the weak, first breathings of her babe, and whose manager and stage director she is.

A dark-eyed, strong featured woman, in whom graciousness tempers earnestness, is this mistress builder. She asserts nothing, claims nothing for herself in the achievement which has not its like among women in this generation nor country. Clyde Fitch said of her: "She is the greatest character actress in America," when she appeared in his play, "Lovers' Lane," and he was constructing a play for her starring vehicle when death overtook him. His untimely death arrested his career midway. His greatest play was his last and that which he was arranging for Mrs. Hartley would, in all probability, have topped it in greatness. As of Augustin Daly, in the passing of Clyde Fitch, many actors mourned the closing of the gate of opportunity. But the then Emily Wakeman made no pause to mourn at the gates. For her it should be no wailing wall like the place of mourning in Jerusalem. Mindful of what Emerson has impressed upon us that when one door is closed another will open to us, she pushed on in the path of attainment, going to school in stock in summer as assiduously and with the same deep student spirit that she had attended the American Academy of dramatic Arts, at the meeting of whose Alumni she recently gave an address, and filling engagements, always with her preferred character work, in winter bringing to them all the thoroughness of method and devotional spirit that characterizes that soul which has found its work.

Hereditarily she was gifted, particularly with the power of independent thought. Her father, Thaddeus B. Wakeman, was a brilliant attorney and founder of the University of Oregon. Her mother was a pioneer suffragist.

She married Randolph Hartley, the critic and librettist, to whom came the honor of a production of his opera in Berlin. They established a charming, restful, atmospheric home at Cos Cob in Connecticut. Came to them there an earnest faced little lad whom they named Randolph Wakeman Hartley.

Last spring Master Hartley gravely shoveled away the soil and officiated at the laying of the corner stone of the theatre. He is a healthy, hearty, happy boy, shining of eyes and cheeks and teeth, and guarded against the treacherous spring winds, by velvets and furs of the same rich brown as his eyes. What had become of the pale, wistful child of the mother who does public work? Vigorous young Randolph Hartley proved that child a myth. The presence of his mother in the centre of the group of distinguished Connecticut citizens at the laying of the corner stone of the theatre proved a further truth. That is that the intelligent woman who organizes well her powers and her work as mother and homekeeper, may contribute to the world's work the margin of time and the strength remaining from each of her days. The achievements of such women as Emily Wakeman Hartley demonstrates the triumph of system over family cares and household duties.

This of the woman. Now of her work. Stamford, a city of fifteen thousand all-the-year residents, a number that is doubled by those persons who spend their summers in its vicinity, was without a place of amusement, other than the small houses for moving

Photos White
MILLICENT EVANS
Leading woman with the Colonial Motion Picture Corporation

Why not provide for Stamford a first-class theatre? One that should be handsome in structure, artistic in furnishings, modern and hygienic in equipment, a beautiful playhouse of progressive policy?

The idea was not long in a nebular stage. Ideas have a way of crystalling into definite form in Mrs. Hartley's mind and are translated quickly into action.

She talked with citizens of Stamford and secured their interest and aid. She began with a banker who bought five shares of stock, telling her that he had no expectation of ever having to pay it. He pointed out the "impracticability" of the plan. He told her it was quite "impossible." Then he subscribed to express his admiration for her as an independent thinker, for at no time in the discussion had she shown the slightest sign of a disposition to agree with him. For one and a half years, in odd times she could spare from her mothering and home duties, she talked with citizens of Stamford and residents in the vicinity and with a few outside investors of the practicability of her plan. Her enthusiasm and her demonstrated ability cut away the New England antagonism to change as a keen knife carves characters in a rock.

The result is the Stamford Theatre that opened its doors last month, inaugurating its policy of giving the best New York productions by their original companies. In other words she placed Stamford on the theatrical map in large red letters.

It opened with the Hungarian operatic success, "Sari." It continued with Michael Morton's "The Yellow Ticket" and pictures and lesser vaudeville. Residents of the thriving Connecticut city disliked the inconvenience of travelling for an hour to and from New York for their dramatic and musical amusement. Others regarded the expense involved in the journey

To Mrs. Hartley in her picturesque Cos Cob home two and a half miles away came the same need, but with the need came a flash of inspiration. Why not fill that need?

RENE DETLING
Prima donna in "Sari"

"Potash and Perlmutter." Throughout the winter and spring it will present metropolitan successes. In the early summer there will be a stock season in which standard successes will be presented and new plays have a trial.

In physical aspect the theatre that Emily Wakeman Hartley built, is a high red brick structure of Colosseum shape, a rounding octagon, from which projects the long arcade, opening upon one of Stamford's principal streets and that backs upon another. It is generously provided with surrounding, airy space. An adequate automobile clearing permits motorists to alight at the theatre entrance.

The interior of the playhouse, which Franklin Sargent on visiting it said, is "the most beautiful theatre in America outside New York," gives an impression of intimacy. It is so arranged that the chairs in the orchestra and the one large balcony afford every one of the auditors a sense and reality of nearness to the stage. The capacity of the orchestra is 720, of the gallery 550, and the boxes, so placed that "You can see from them" as triumphantly exclaimed their projector, hold twenty-four spectators. The total capacity therefore is 1,294, greater than that of the Lyceum Theatre in New York. Summarily the house, though so large, is, by reason of its great width and the generous dimensions of its stage, a theatre intime.

The stage, large enough for any production ever made in America, has an opening forty by twenty-five feet. The depth of the stage is thirty-eight feet. Its distance to the rigging loft is fifty-five feet. That to the fly gallery is twenty-five feet. The distance between the side walls is eighty feet. The interior of the theatre is classically beautiful because of its form and space. The proportions are of Greek dignity and simplicity. The coloring, soft and unobtrusive as those of a tasteful drawing room, is of cream and brown tints.

At the back is what resembles a neat two-story brick house, compactly built. So unlike the ordinary prison-like chain of dressing rooms is this rear of the stage adjunct that they have named it "Actors' House." Out of much suffering springs reform. Prisoners always bring to the world with their release,

(*Continued on page* 131)

MAY TORMEY
In "The Passing Show of 1914," at the Winter Garden

Mishkin

ELIZABETH NELSON
Playing Mrs. Nettleton in "A Pair of Sixes" at the Cort Theatre, Chicago

The "Closet" Drama

THE play, written to be read and not to be acted, has no real right to the term *drama*. It is, in fact, a distinct "digression" in playwriting. In spite of this easily provable point, many clever and cultured people hold various opinions as to the status of this intruder, though there would seem to be room for only one. Brander Matthews puts it succinctly: "We are on a false track when we allow the existence of a thing called the closet drama, the unacted drama, the drama not intended for the stage." Sir Adolphus William Ward, in the Encyclopedia Brittanica, expresses it even more forcibly: "Though the term, literary drama, is sometimes used of works kept apart from the stage, it is in truth a misnomer, since, properly speaking, no drama is such until it is acted."

The insistence upon the "misnomer's" right to live comes usually from those writers who have attracted attention by their ability in other fields, but who profess more or less to despise the drama as a sort of bypath or sidetrack of literary art, instead of "the highest and most difficult form of literature," as Henry Arthur Jones calls it. They desire to reach their public through the medium usual to themselves—the printed page, and propose to ignore the only complete medium of the drama—the theatre. It cannot be done.

In a book, all that stands between a man and his public is the print. To insure a reading, the author can pay for publication and give the whole edition away. But a play is meant to be acted. The very word *drama* is from the Greek, *drao,* to act, to do. The word *play* also implies action. Therefore, even though the dramatist may have the desire to spend his money, he is compelled to consider several things before his play goes on. In a different way he can follow the novelist's example, rent a theatre from a complacent manager, pay all expenses, and invite his audiences. But between himself and the spectator is something more vital than the printed page—the whole mechanism of the theatre: stage, lights, scenic effects, actors. If his material is not susceptible to such rendition through such mediums, of what use all the high-sounding phrases of a Doctor Johnson or the pointed wit of a Talleyrand? Yet there are people, otherwise cultured, who think writing a play means putting lengthy dialogues down on paper, ignoring completely this connecting link between author and public. A play is not a play in its fullest expression until it has been acted, just as a book is not entirely a book until it is in shape to be read.

The written description of any scene at which one is meant to look always falls short of the actual presentation of this silent moment as shown in the theatre. There are bits of pantomime in the acted play which no description ever equalled, when such scenes are rendered with all the skill of the finished actor, assisted by adequate surroundings.

Many well-known writers have tried to uphold the closet drama as a part of dramatic literature; but, though it may be "literature," an author has no more real right to use the play-form for unactable plays than has a writer in prose to declare his compositions poetry. An engine, built for any other than the presupposed use of engines, is really a waste of human energy and materials, since an engine is only an assembled mass of various metals, until it "goes." If it cannot go, of what use is it?

Copyright Moffett
ROSCHEN TURCK-BAKER AND PATSEY SHELLY
In their "Greek Story Dancing" performance at the Blackstone Theatre in Chicago. They are here shown in the myth "Pandora"

Let me quote for a moment from "Drama and Life," by A. B. Walkley, the dramatic critic of the London *Times:* "Mr. Hardy (Thomas Hardy) boldly champions the cause of unplayable plays. To the question, Why, if you are writing a narrative to be read, forego all the privileges of narrative art and hamper yourself by the restrictions proper to a spectacle? Mr. Hardy answers that it is the artist's affair, and he has a right to his caprice, and the 'artistic spirit' is at bottom a 'spirit of caprice.' . . . This particular caprice of aiming by the medium of one art at the pleasure proper to another is noxious

Charles H. E. Brookfield, the English play-censor, says: "The most brilliant writer of our generation, Robert Louis Stevenson, who was endowed with almost every gift that a dramatist needs—humor, imagination, knowledge of humankind, knowledge of effect, characterization, and the power of writing beautiful dialogue—who ought to have enriched our stage with many magnificent plays, who made several attempts, was entirely unsuccessful in these efforts through underestimating the dignity of the work he was undertaking. . . . Stevenson is not by any means the only illustrious man of letters who has tried in vain to woo the drama in this amused, affectionately patronizing spirit. I remember how Besant's kindly eyes used to sparkle roguishly behind his spectacles whenever he talked of playwriting; he seemed to look at it as a larky recreation.

"It is impossible for anyone, however clever he may be, to write acceptable work with his tongue in his cheek." This disposition on the part of many of the writers of fiction explains why, with a few exceptions, they have been only moderately, if at all, successful as playwrights. And it yet remains to be seen whether some of the works of those attaining a measure of success because of their wit and cleverness will outlast the lives of their popular authors.

The most obscure workman in the engine-room has a right to express an opinion regarding his machinery before even the most brilliant of theorists. No actor who has ever worked in a play, no director who has ever staged one, is to be considered incompetent to judge whether play construction is the amusing game which some of our cleverest satirists claim it is, in their pleas for the "literary drama," or whether it is the art dignified by Shakespeare, Molière, Ibsen, and the rest, as the workers in the theatre believe. For that reason it may be interesting to set forth some of the opinions of these satirists. Arnold Bennett says in "The Truth About an Author": "I have not spoken of the artistic side of play concoction because it scarcely has any. . . . How our princes of the dramatic kingdom can contrive to spend two years over a single piece, as they say they do, I cannot imagine. . . . I say that dramatic composition for the market is child's play compared to the writing of decent average fiction—*provided one has an instinct for stage effect.*" The italics are not Mr. Bennett's; note well the provision. It is important, though Mr. Bennett dismisses it so carelessly. That a dramatist can spend over two years on one piece is true; much more than that time would describe the preparation and revision of

Copyright Moffett
PATSEY SHELLY AND ROSCHEN TURCK-BAKER
In the story dance "Pandora," at the Blackstone Theatre, Chicago

some. The point is that they *are* dramatists. In justice to Mr. Bennett it is only fair to say that his book is more than ten years old, and he has probably revised his opinion since the days when he so adroitly tossed aside the difficulties of the drama.

Bernard Shaw, in his upholding of the so-called literary drama, takes his fling at the actor instead of the dramatist: "A literary play, I should explain, is a play that the actors have to act in opposition to the 'acting play' which acts them." This is more true than Mr. Shaw meant it to be, and in a different way. Many a "literary play" would be an impossible mixture did not the actors give it a semblance of drama by putting their best efforts into it; while the "acting play," written for the actual stage—as Shakespeare wrote—with due consideration for and knowledge of its mechanism, its limitations, its effects, and its medium of expression, acts itself, in a measure, because all the pieces dovetail and players have characters to portray, not photographic automatons. However, Norman Hapgood says of this most delightful of jesters: "The greatest part of his life is devoted to proving that things ought to be done some other way."

Another statement of Mr. Bennett's shows even more clearly the attitude of the average novelist to the difficulties of play construction. "Writing is a question of words." Is it? Let us see. Some of the most telling, most effective scenes in the drama are simple pantomime, depending on the actor's interpretation and dramatic ability, and not on any dialogue of the author, though the latter's directions give him his cue. The success of the motion-picture play proves that it is possible to tell a straightforward, dramatic story without the aid of words at all. In the drama, a significant action, gesture, or facial expression, is far more suggestive of the contributing emotion than the paragraph in the manuscript in which the dramatist describes such action for the instruction of actor and stage director. In no place do actions speak louder than words more effectually than in the drama; the man who tries to make a play out of "words" will find himself, perhaps, on the highway of "writing," but, Mr. Bennett to the contrary, it will not be *play*-writing.

Matzene

HILDA KEENAN
To play Winona Winter in "The Salamander"

Literature in the modern theatre is not the impossibility these cavillers would seem to think. The point is that the writers of the drama of each epoch were quite unconscious they were writing "literature." Posterity made the decision for them. They wrote because writing was their medium of expression; they wrote for the theatre because the theatre could use their plays and the public liked them. To-day, the *littérateur*, separating himself from the dramatist in self-conscious superiority, writes in a form which he does not understand, and which he disdains to study. When, however, the dramatist knows his form, and is gifted besides with imagination and inspiration, a successful play is the result. That it happens to be literature as well is because of this happy combination of skill and genius. No one can ignore "The Servant in the House" as literature, nor can anyone deny the beauties of "The Blue Bird." Yet both were successful plays from the theatrical standpoint. Also, both Charles Rann Kennedy and Maeterlinck know the theatre intimately, actively. It is this active intimacy which seems to count for so little among fiction writers.

O. E. Firkins puts the matter in a nutshell: "The writer of literary stage-plays must meet every demand that is met by the unhampered and unscrupulous craftsman, and must meet them with no less efficiency. He may think like Ibsen and write like Shelley, but this will not excuse him for dereliction in any particular from the standpoints of pure entertainment maintained by writers on whom Nature never wasted a thought or a lyric inspiration. The average playgoer has no objection to literature if he gets the other things he wants in the customary measure; he is in the position of the plain business man who is willing to see a bunch of carnations on the breakfast table, so long as it does not affect the amount and quality of the beefsteak. But let anyone suggest the sacrifice of a part of the beefsteak to meet the cost of the flowers, and his protest will be instant and stormy."

The way to bring literature to the stage is not by means of the closet drama, which is merely a mistaken effort to bring the stage to literature. Nor is it to be done by way of the revival of old literary dramas and dramatic forms, but rather along modern lines of realism, or the love of the unusual and the mystical. "If there is any literary drama, it is the drama our contemporaries are laughing at, or crying over, or declaring it a true picture of their lives," says Walter Pritchard Eaton. Revivals of old forms—let us confess it—are apt to bore any but scholars, and deaden even more effectually the desire for literary drama in those ordinary playgoers who pay for their seats and fill the box-office coffers. Many insist that the old forms are best; and occasionally when one hears the rounded periods and the sonorous rhythm of one of the old

dramas, one feels inclined to agree. But with the changes in the stage, and the evolution of theatrical machinery, these methods have grown more and more unnatural. "Each advance of the light," says Edward Goodman, "leaves part of the ground behind us in shadow. The best geographies published before Columbus were useless after him."

One favorite form used by the advocates of the closet drama is verse. Here, again, several disagreeing opinions have been advanced. Many plays have been written in verse with the definite idea of production in a theatre, and for that reason do not come under the ban. The greatest of the plays now holding undisputed place as dramatic literature (*Continued on page 132*)

Sacha Guitry—Famous Son of a Famous Sire

My dear American Friend:

I do not see any reason why I should grant your request for a ticket to see "La Pelérine Ecossaise" to-night. I feel certain that you will buy a ticket to see my play, for I am acting in it. However, I shall be delighted to see you after the performance.

With profound respect, SACHA GUITRY.

"That's just like Sacha," said a mutual acquaintance to whom I showed his letter. "He knows you will pay to see him act. It's not conceit on his part. It's just self-confidence."

Both Sacha Guitry and our mutual friend were right. That evening I bought a ticket for the Bouffes-Parisiens, where "La Pelérine Ecossaise" was playing, to see the famous actor.

And I was well repaid. For of all the actors on the Parisian stage, Sacha, as he is called by everyone, is the most interesting. Here is an actor who believes that naturalness is the art of acting. Here is an actor who appears without makeup, who wears the same clothes on and off the stage, and who is so "natural" that you forget you are in a crowded playhouse and imagine you are a guest in his drawing-room.

Sacha Guitry is the son of Lucien Guitry, universally recognized as the foremost actor on the French stage. It was Lucien Guitry who enacted the title rôle in "Chantecler" when Coquelin died. But in personal popularity Sacha leads his famous sire. Last winter, for instance, Sacha was playing to packed houses at the Bouffes-Parisiens, one of the smartest playhouses in the French capital, while Lucien Guitry was hardly able to draw a corporal's guard at the Gymnase in Henri Lavedan's "Pétard."

SACHA GUITRY
By Sem, the famous Parisian caricaturist

The reason is very simple. Lucien Guitry is the exponent of the old-fashioned declamatory style of acting. Sacha is as natural as anyone in your own home.

Then, too, a play with Sacha Guitry in it is a family affair. For the younger Guitry not only writes the plays in which he appears, but entrusts the leading feminine rôles to his wife, Mlle. Charlotte Lyses. He designs his own scenery, and while he does not actually paint it the walls are hung with his paintings.

The furniture and decorations on his stage always come out of his own home and if you picked up the books which are lying on the library table you would find a volume of essays called "Jusqu'à Nouvel Ordre" (Till the Next Order) from his pen.

As a wit Sacha has quite a reputation. In fact, he is a many-sided man. One of his plays, "La Prise de Berg-op-Zoom," which was presented in London under the title of "The Real Thing," is worthy of a really great playwright. Of course, he is much sought after by aspiring dramatists who deluge him with manuscripts. Quite recently, he received a bulky manuscript of a play from an unknown woman who enclosed a note stating that she knew that he wouldn't take the time to read her play, and that she was so sure of his attitude she would bet him 100 francs he wouldn't.

Within five minutes after the manuscript arrived he returned it with a hundred franc note on which he had scribbled: "You win."

At the races, in society, in fact, wherever one goes in Paris, one is certain to see Sacha. He is not a strikingly handsome man, nor is he a careful dresser. But he has an air of good fellowship about him that makes him enormously popular with both sexes. And then he is the son of the great Guitry who was a famous idol in his day.

Although he is only past thirty, he has half a dozen successful comedies to his credit, including "Le Mufle," "Le Veilleur de Nuit," which had a run of 200 nights, and "Le Beau Mariage," which had an equally long career.

In "La Pelérine Ecossaise" (The Scotch Cape) his Chinese cook has an important rôle and his two dogs appear in "thinking" parts. The single scene in which the action of the piece takes place is a replica of the living room of his cottage on the Brittany coast. Is it any wonder that his admirers say he is at home on the stage?

"La Pelérine Ecossaise" is not screamingly funny. It is what would be termed a "polite" comedy in America. But it gives Sacha an opportunity to display his ability as a love maker—and no one of the French stage makes love better than Guitry fils. Love is the all important interest in life to the majority of Parisians and they pack the Bouffes-Parisiens nightly to see Sacha win back his wife who has fallen in love with another man.

When the final curtain fell—Sacha is wise enough never to take curtain calls—I went around to his dressing-room, where I found him playing with his dogs. He was in his coat ready for the street—for he had no makeup to remove, no costume to change.

"So you paid to see me act, did you?" he said good-naturedly, offering me his hand. "Do you want your money back?"

"On the contrary, I hope to come again," I replied.

If there was any difference in Sacha's manner as we sat in his dressing-room from his "acting" on the stage, I was unable to appreciate it. His personal charm was just as all-pervading.

"My father and I often have heated arguments," he went on to say, "because he declares I am not an actor. He says I only play myself. But I maintain that is the greatest art of all—the art of being natural. I do not believe in makeup, unless it is absolutely necessary for a part. If I am to play an old man of seventy, well and good. But when I play a Frenchman of thirty, I offer myself just as I am, for I am not much older.

"What I strive for more than anything else is naturalness. That is why I try to stage my plays as I do, why I dismantle my home to make my setting realistic. However, my chief aim in life is simply to amuse. I am not a serious actor. People want to be amused. I am anxious to amuse them. Over in America you have plays for the tired business man. My plays are for the bored Parisian. If I am successful in amusing, I am the happiest man in Paris. After all, do you know of a better mission in life?"

K. K. KITCHEN.

Photos taken especially for THE THEATRE MAGAZINE

Copyright Byron, N. Y.

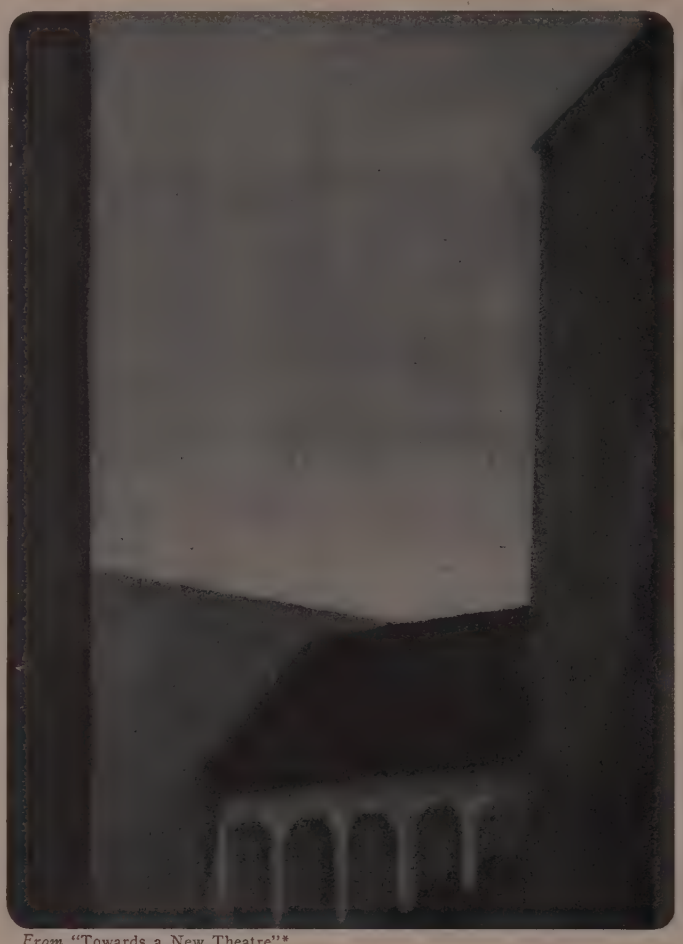
No. 7: Miss Lillian Russell

Gordon Craig's Service to the Theatre

PERIODICALLY the question recurs: "What is the matter with the theatre?" It is asked, perhaps, by the actor, perhaps by the playwright, or by the theorist, or most often by the man of business in the box-office. At least, it indicates a promising dissatisfaction with things as they are. At this time, when the cry is more insistent than ever before, it is worth while to turn to a man who asked himself the question fifteen years ago—and found the answer.

Gordon Craig, actor, artist and stage director, answered very simply: "*There are no true artists of the theatre.*" The statement did not merely touch the fringes, but struck to the very foundations of the trouble. The chaotic condition in the theatre world to-day is indeed the result of a lack of leaders, of men who would be to the art of the theatre what the painter is to painting and the architect to architecture.

Pondering upon what passed current as the art of the theatre —a thing without unity or sense of design, with distracting detail and accidental effect destroying all directness and artistic truth —Gordon Craig recognized that in the average theatre no one worker cared for or had charge of the production as a whole: the playwright cared chiefly for literary quality or for commercial success; the actor cared less for the beauty and dramatic quality of the play than that it should prove a good vehicle for the exhibition of his own individual powers of acting; the scene painter cared only to make his work attractive in itself, forgetting that it should be nothing more than a harmonious background for the action; and lastly, the manager, who really should be able intelligently to direct the whole production, was only a business man who of necessity delegated his duties to a dozen incompetent assistants. Indeed, the whole trouble lay in the fact that there were no true directors. As it was fifteen years ago, it is to-day. Gordon Craig's fondest hope is that he may be able to found an adequate school for the training of artists of the theatre. Without such artists the theatre can never develop its own characteristic art.



From "Towards a New Theatre"*
IDEAL SETTING FOR ACT II, SCENE II, OF "JULIUS CÆSAR"

The ideal artist of the theatre will be a man who has had experience and training as actor as playwright, as scene designer, as manager—indeed, in every department of the theatre. Understanding thus every detail of his materials, and directing everything, he will be able to conceive, plan and carry out the entire production. Only when the production is thus entirely conceived and directed by one man will it be a matter of *vision*—of imagination and unified design, as every true work of art must be.

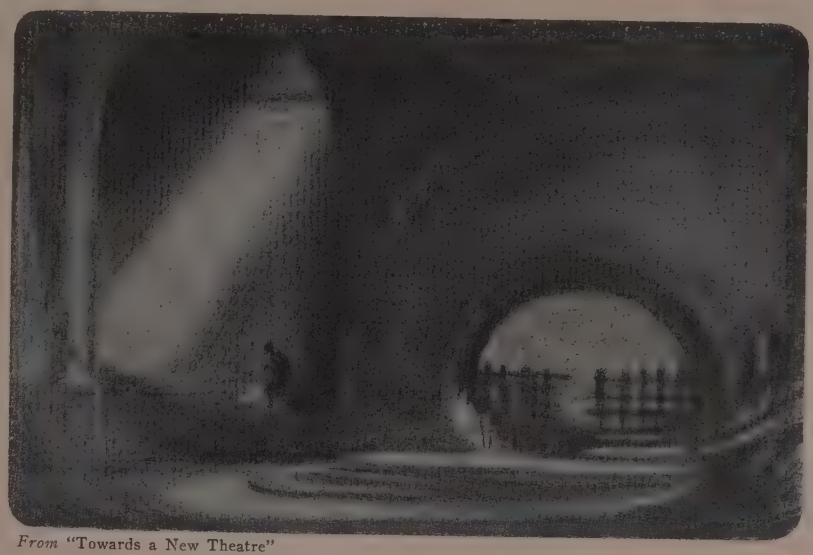
Those who have studied the matter of stage direction with an understanding of the requirements of art, have come to feel that Gordon Craig is himself the nearest approach to a true artist of the theatre that the world has known. Certainly no one is more fitted, by heredity and training and experience, to speak authoritatively of the art of the theatre. He is a son of Ellen Terry, the foremost English-speaking actress of her time, and of E. W. Godwin, an architect who designed the costumes and stage settings for many of the finest productions of his day. Gordon Craig himself was an actor for many years, appearing first when a boy of sixteen with Henry Irving. So his first quarrel with the art of the stage was born of experience, and not of theory. He studied pictorial art, with William Nicholson among others, and developed that wonderful sense of composition and dramatic simplicity which distinguishes his very individual designs and woodcuts. Finally, he has staged a long series of plays, from the "Dido and Aeneas" of 1900 to the remarkable production of "Hamlet" at the Art Theatre in Moscow.

But Gordon Craig does not claim to be the dictator of the laws of the true art. He truly says that the materials of any art of the theatre are these: story, or plot; scenery, lighting, costume, dancing, movement; the spoken word (if the artist desires); and the actor or the marionette. He admits that there may be many combinations of these elements. He insists, however, that always the production must be born of vision, a thing of purpose, unity and harmony. So far only does he lay down his precepts dogmatically. Beyond this point he frankly says that he is only an experimenter; that the laws of the new art are but slowly being discovered. He is still changing, discarding and rearranging. But the things he has already accomplished are immensely interesting. The value of his experiments lies in two well-defined directions: first, in the creation of what is practically a new form of dramatic art; second, in the effect he has had upon the current art of the playhouse. Of the new art the world has heard much unthinking and hasty criticism; about Craig's influence on the old almost every commentator has been silent. The present writer feels that in his enthusiasm for the newly created form, Gordon Craig has misjudged the value of the accepted theatre, and that he has made a mistake in turning his back upon it. But his attitude does not destroy the value either of the new mimo-drama, or of his influence upon the older form. It is worth while to examine his service to the theatre in both aspects.

First, then, let us face his plans for the new art in the farthest limits of their radicalism; let us face squarely those ideas whose expression has drawn the epithets, "Madness," "Revolutionary," and "Eccentric," from the very people who should be most concerned with the art of the theatre. First, he needs the story, the bare skeleton on which to build. This story, he admits, may be the work of another, if it be thoroughly realized by the producer; but it is even better if it be a creation of the director's own imagination. It may be little more than a bare plot of scenario; a statement or preachment, never. Its effectiveness must arise from imaginative beauty instead of realism.

*E. P. Dutton & Co.

The scenery or setting of the story will be simple and unobtrusive. The artist of the theatre will not necessarily paint or construct it himself, but he will design it, and design it in such a way that it will be not a show in itself, but merely a background for the action, heightening the effect of the whole rather than distracting the interest. It will be symbolic and decorative, rather than accurate, attempting to reproduce "an atmosphere, not a locality"—to borrow the phrase of Arthur Symons. Painted prospective will be entirely eliminated from scenic backgrounds, because perspective on the stage is invariably distorted from all but one viewpoint in the auditorium; and, furthermore, perspective lines usually serve to draw the eye out of the "picture." Instead of the flapping wings and backcloths of the usual setting, Craig has evolved from his experiments a flat, neutrally tinted screen, made in various shapes and sizes, which is easily moved and adjusted. With a set of these screens he can arrange every setting called for in an imaginative drama, placing them in various relationships and various lights to get the effects of spaciousness, depth, height, vastness, or intimacy—in short, any *atmosphere* demanded by the *spirit* of the play.



From "Towards a New Theatre"
SETTING FOR ACT II OF "MACBETH"

Gordon Craig knows better than anyone else, perhaps, the emotional value of lights. The mood of the scene will invariably be suggested by the lighting. He has discovered, too, that independent of any drama in the accepted sense a whole story can be worked out by the interplay of colored lights on screens of various shapes and relationships. All his experiments in stage lighting, unlike those of others, have been purely for the beauty or suggestiveness of the resultant lights, and not to imitate nature. He can reproduce all of the beauty of moonlight, but he never is guilty of trying to show a rising moon.

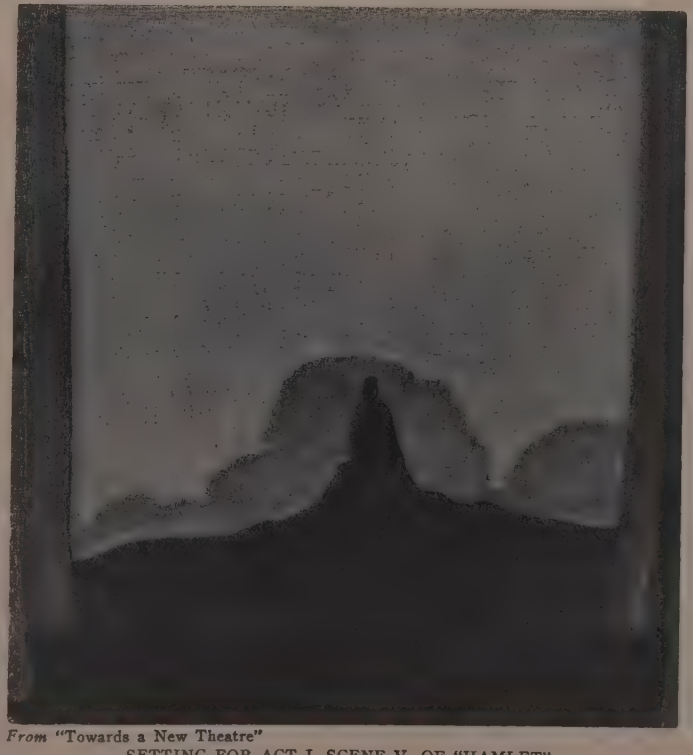
In the matter of costumes, too, imaginative beauty instead of realism will guide. The costumes will be simple and decorative, and like blocks of color in a great pattern—part of the color and decorative scheme.

In the massing, grouping and movement of the figures on the stage, there is anaesthetic value seldom before realized in stage production. Through line and rhythm of movement, Gordon Craig will heighten the essential beauty of the play. There will be no accidental tripping on a rug or falling over a chair to add a semblance of naturalness to the action. The movement will be in effect a continuous decorative pattern, always and consciously under the direction of the artist of the theatre.

The next point is that at which Craig departs from most of those who have followed him so far: he would leave the spoken word out of his materials in the ideal art. Because strong feelings can be better suggested by gestures than by words, and because the spoken word is often an interruption of the mood, his ideal art is a drama of silence—the *mimo-drama*. For the moment let us agree that in certain types of plays his claim is true. And let us accept for the moment his other most revolutionary doctrine: that the "über-marionette," or super-marionette, must ultimately take the place of the actor. Because the living actor cannot subordinate his personality or temperament to the will of the director; because his expression and his movement are always subject to his own emotions; and because the artist, on the other hand, must use only materials that respond absolutely to his will; therefore, the marionette must take the place of the actor. Only thus can the artist of the theatre keep absolute control of the production.

Here, then, is a new art, different from any the world has known; an art of silent wooden figures, moving decoratively among beautiful colored lights and harmonious backgrounds, acting out a primitive, imaginative story. Its appeal is not intellectual, but entirely sensuous. It is an appeal similar to that of music, which fails most completely when it tries to carry a didactic or intellectual message. The new art is aesthetic, imaginative and suggestive, a thing of movement, color and rhythm, and of sustained mood, bringing to the spectator that deep soul-satisfaction described as "poetic wonder."

Who shall judge of the new art? Certainly the most of us, remembering the occasional moments of profound emotional satisfaction experienced in the theatre of living action—imperfect though it may be—will not grant that Gordon Craig's creation is the *only* true art of the theatre. But who shall say that he is not developing an art that will play upon the heart-strings of future millions of theatregoers even more sweetly than the current drama plays on ours? And who of us, soaked as we are in the traditions of a commercial or literary theatre, can judge fairly of this art that is so new, so foreign to all our standards? Nothing but a spirit of tolerance can bring forth a flowering of the drama, and it seems that a spirit of encouragement would better become us than one of blind condemnation. Certainly this is an art that is wonderfully suggestive and beautiful. It is, indeed, a thing that we should look forward to with expectancy and with every encouragement. And because it is truer to its own materials, and less dependent on literature, or painting, or music, it promises when completely developed to be the *truest* art of the theatre.



From "Towards a New Theatre"
SETTING FOR ACT I, SCENE V, OF "HAMLET"

If Gordon Craig's service to the theatre ended with his creation of the new art—a service intangible, perhaps, because necessarily incomplete—the world still would owe him a large debt of gratitude. But let

White

GAIL KANE

Who will appear shortly in George M. Cohan's play, "The Miracle Man"

us turn now to the other aspect of the theatre's debt to him.

In creating his new art he chose to ignore all that dramatic art had accomplished in several centuries. In his enthusiasm for the new he turned his back completely upon the old form—in theory, at least—and thought of his own as the only true art of the playhouse. His achievement has been so fine that the world may easily forgive him. But the point just now is that he also has had an immense influence upon the current drama—upon that very art which he so carefully ignored.

For lack of a better name, this other art of the theatre may be termed the *psychologic drama*, in contradistinction to Craig's *mimo-drama*, because in its best manifestation it is based on the development of character. It, too, is a legitimate art of the theatre, true to its own materials, and not dependent on literature, painting or music. It employs the same materials as the mimo-drama, substituting only the actor for the marionette, and adding the use of the spoken word. The change is absolutely necessary because the psychologic drama is essentially based on the more intimate appeal of character—character developed to a crisis through the living representation of the actor. Contrary to the suggestion in Craig's attitude, the psychologic play is not literature merely, because concerned with words; it is essentially drama—*living action*. In the hands of a real artist of the theatre it can be made, like the ideal mimo-drama, a unified whole, built of elementary and inevitable scenes and action only, never preachy and never didactic. Because it may be emotionally experienced rather than understood by the intellect, and because it deals with the characteristic beauty of life rather than the accidental detail, it is true art; and it is a legitimate art of the theatre because it is based on the materials of the theatre and not on the other arts; and lastly, it is immensely worth while because it touches the well-springs of emotion and breeds sympathy, the most humanizing of all forces.

The psychologic drama is not, as Gordon Craig's ignoring of it would suggest, hopelessly bound up in false traditions. The art is very defective as yet, is almost always given to cheap realism, false themes, and theatricality. But the leaven is working, and by a peculiar irony, the leaven chiefly of Gordon Craig's own ideas. What, then, is his service to the psychologic drama, to the theatre as we know it?

His most valuable service lies in the reaction he has started against realism in stage setting. The stage "artists" of to-day have, indeed, come to a wonderful perfection of realism, of photographic detail in setting. If we did not know that we were in a theatre, we might even accept some of their creations as the "real thing," the illusion of detail is so complete. But the fact is that we always do know that we are in the theatre. So it happens that the scene is unnatural just to the extent of its straining after naturalness. For, after all, art is a convention, selective rather than photographic, characteristic rather than accidental. A stage setting can be absolutely right only when it expresses the mood of the play, the spirit of the whole production. It is not right when it is made up of a dozen tawdry, flapping "wings" and backcloths; nor is it right when it is a photographic reproduction of a hundred material accidental details, distracting the spectator's mind from the essence of the play. Gordon Craig believes that it is right only when it expresses the mood and unobtrusively heightens the effect, by symbolism instead of realism, decoratively and harmoniously, as a background and not as a show in itself—and his teaching is quite as applicable to the psychologic drama as to his own created art.

Invariably when a student of Gordon Craig's work has become half convinced of the soundness and truth of his theory of stage setting, the comment comes: "All this is well enough for the setting of imaginative plays; but what about those dramas that call for scenes in modern interiors?" It is the most searching of all questions that must be faced by those who believe in Craig's fight against realism and at the same time in the psychologic drama. It is worth while to face it squarely. How are Craig's theories to be reconciled to the plays of Ibsen, of Pinero, of Augustus Thomas? Craig does not care to reconcile them. He is concerned only with the imaginative drama, with his back turned squarely upon the psychologic drama, and especially upon those modern plays which call for "up-to-date" settings. But the principles he has evolved apply to that sort of play none the less, and there is in his work a salutary lesson for the setter of modern scenes.

The interior of a modern room can suggest the mood of the play quite as readily as can an

(*Continued on page* 130)

THOUSANDS OF SPECTATORS WITNESSING THE PRODUCTION OF 'SHAKUNTALA" ON MOUNT TAMALPAIS

The Mount Tamalpais Outdoor Play

OUTDOOR plays are not uncommon in this country, but perhaps none have been held under more novel circumstances, nor more appropriate surroundings than that produced recently on top of Mount Tamalpais, in California.

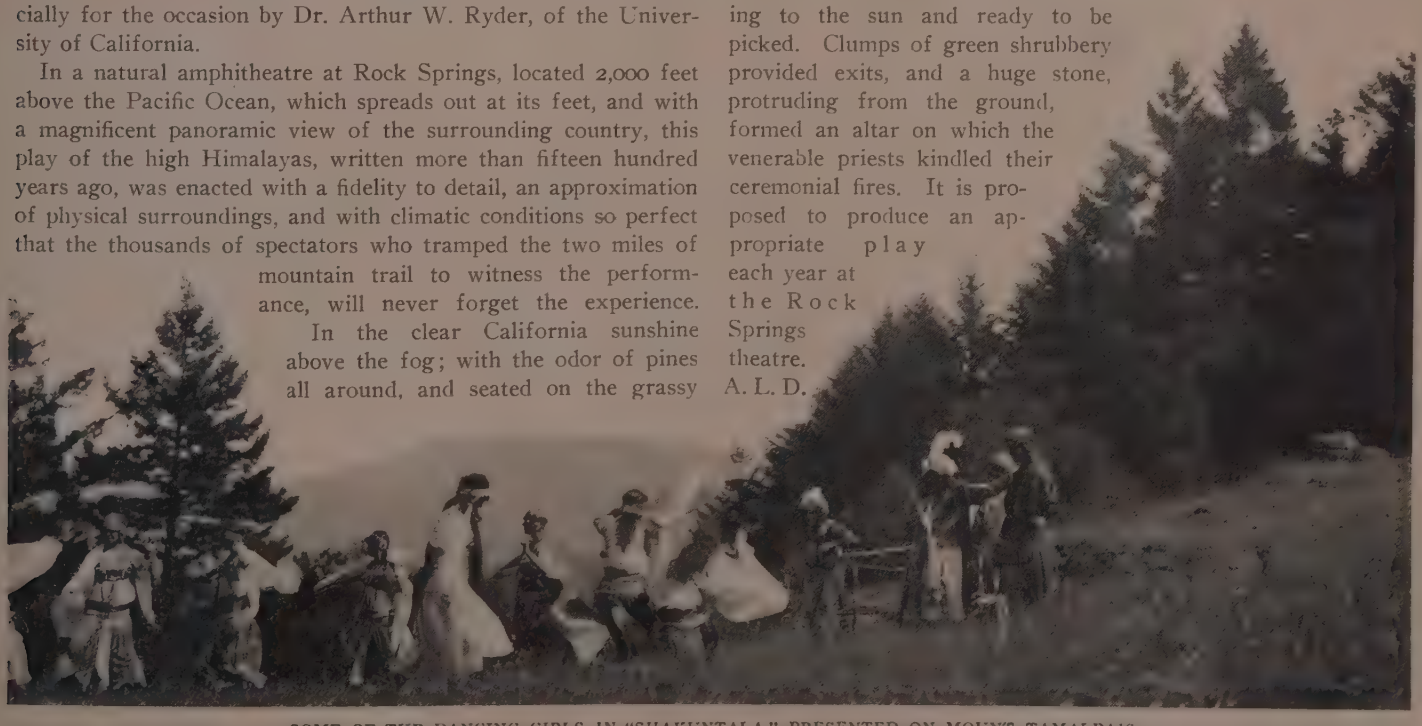
Under the auspices of the Mountain Play Association, the Hindoo play, "Shakuntala," was given its first public presentation in America, following an English translation made especially for the occasion by Dr. Arthur W. Ryder, of the University of California.

In a natural amphitheatre at Rock Springs, located 2,000 feet above the Pacific Ocean, which spreads out at its feet, and with a magnificent panoramic view of the surrounding country, this play of the high Himalayas, written more than fifteen hundred years ago, was enacted with a fidelity to detail, an approximation of physical surroundings, and with climatic conditions so perfect that the thousands of spectators who tramped the two miles of mountain trail to witness the performance, will never forget the experience.

In the clear California sunshine above the fog; with the odor of pines all around, and seated on the grassy slopes of the amphitheatre overlooking the ocean, the big audience followed the dialogue and action of the play with perfect ease, owing to the fine acoustics of the place.

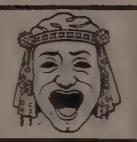
Nature, alone, furnished the scenery, and as the pretty hermit maids pursued their task of gathering flowers, no stage director found it necessary to scatter blossoms over the way, for the flowers of the field were there, smiling to the sun and ready to be picked. Clumps of green shrubbery provided exits, and a huge stone, protruding from the ground, formed an altar on which the venerable priests kindled their ceremonial fires. It is proposed to produce an appropriate play each year at the Rock Springs theatre.

A. L. D.



SOME OF THE DANCING GIRLS IN "SHAKUNTALA," PRESENTED ON MOUNT TAMALPAIS

The Troubles of Romeo



ROMEO—whom a magistrate in recent judgment of a divorce suit declared the ideal lover—had a cast in his eye. That is common gossip in Verona. The cicerone who stands, with doffed hat, by the abandoned cistern of the middle ages that pretends to be the tomb of Juliet, tells it in a whisper and with crossed fingers. For it is considered unlucky among Italians even to speak the word *"jettatura."*

It was a badge of all the house of Montecchi—that ocular slant that augurs crossed Fortune. 'Tis so related by Luigi da Porto, in what is about the earliest account of the affair that made Verona famous. I have that from a certain erudite guide, Nicola Baltazzare by name. And he added, with some bitterness, that he could trace his own hard luck to this baneful mark of the Montagues; some of his ancestors had served in the family as recently as the fifteenth century. "There is a Baltazzare in Shakespeare's play," the Signore may have noticed.

A Romeo of fifty years ago

Of course, no hero of drama could be figured with such outward token of maiefic fate as folklore puts upon Romeo. But it is certain that Shakespeare had the astigmatism well in his mind's eye when he drew this character of a man persistently unlucky; throughout his writings he shows himself given to signs and omens.

Mischance, pursuing the actual Romeo to the tomb, has followed him beyond into the mimic life. He fails on the stage—at least in our day—and chiefly because he is unlucky. There are other factors, as we may see, that put him out of joint with the times; but mostly he has lost the interest of moderns because he fails to "get there." And that, too, for the worst of all possible reasons: he is—to put it in classic slang—a Jonah!

No revival of "Romeo and Juliet" in our time has been successful; not, at any rate, in the degree anticipated by preparations and hopes. None has met with general favor of critics, nor made on the public the profound impression supposed to attend even a fairly adequate performance of a Shakespearean play.

In accounting for the phenomenon, professional criticism has twanged all the familiar strings of fault-finding.

This Juliet was too mature; that one too fresh. One was too timid; another too gushing. Now she was too lean; now too plump. This one was too sophisticated for Juliet's scant fourteen years; the other wouldn't know love from colic. This Juliet looked the part, but couldn't act it, and vice-versa.

And the Romeos—which one of them in the revivals of recent years has been decreed more than, say, tolerable? Either he is too tragic or too flippant, too prosy or too fiery. This one minced, another strutted. One purred, another ranted. This one made love like a rake, and that one like an apprentice. As with Juliet, plenty looked the part—some were thought almost too pretty—but no Romeo of this day and here has been accepted for model. The greatest of English-speaking actors, after three separate attempts, gave it up as a bad job.

Ingenuity has cricked its neck in looking for reasons for Romeo's habit of missing the mark. His most effective speeches, an actor explains, are uttered under a physical handicap; he must deliver his love-song under Juliet's window looking up at the balcony, with his head thrown back in a pose peculiarly awkward in a stage picture and sadly hampering declamation. But the top note of dissatisfaction with Romeo was reached by the critic who scoffed at a performance of the rôle because the actor projected into it something of his own "respectable" views of life. It seems that the player in question is an orderly person, with a regular wife, a home in Central Park West, and such other attributes of plain living. The critic found them reflected in the actor's Romeo, to the complete undoing of the rôle as Shakespeare painted it.

To the inefficiency, fancied or real, of one or both of the central pair, is usually charged the ineffectiveness of the play with modern audiences. Now, may it not be that the difficulty lies in front of the proscenium frame rather than behind it? The mood of the audience rather than the quality of the acting?

In point of fact, the best mimetic talents and rarest stage graces of the time have gone to the illumination of this play. It is the circumstance of its usual failure, under conditions to the last degree favorable, that suggests a new hostility on the part of the audience. Since tradition, record and the memory of men not yet in dotage proclaim this the most moving of dramas, then its present impotency must be due to causes from without. The play remains unchanged, of course, but it addresses itself to a new order of thought, life and sentiment—an order different from that which ruled not more than a generation ago. It is no longer in tune with Zeitgeist. And nowhere is the dissonance so strident as in the depressing career of the hero.

Romeo, as we learned from Nicola Baltazzare, was born unlucky, and he never outgrew it. And his persistent ill-fortune bars him from the cordial interest of moderns. *Vae Victis!* is the philosophy of to-day. To the ditch with the beaten! If blind fate of conscious stars foreordered defeat—as with Romeo—so much the worse; the case is all the more hopeless.

One of the commentators, who stands by him loyally through all his predestined blunders, makes defense for "the luckless gentleman" with Romeo's own words, moaned over the dying and angry Mercutio: "I thought all for the best."

But of all the patience-trying, they are the worst who marplot their own affairs and those of their friends, though meaning well. One can fight evil-wishers, but the bungling friends who "mean well"—and don't know! It was Romeo's "meaning well" that beat down the sword-points of Mercutio and Tybalt and swerved the latter's blade through Mercutio's gizzard. Had he only kept his ill-luck out of the affair, Mercutio would have done his man beyond shadow of doubt. He was the best swordsman in Verona. Juggled foils and rapiers as though they were macaroni. Left to himself he would have made Tybalt's immortal-passado and punto-reverse and hay-hay look like comic-opera fencing. But, alas! the one Jonah-man among all his kinsmen had to interfere. No wonder Mercutio turns on him with his last breath: "Why the devil came you"—with emphasis on the "you"—"between us? I was hurt under your arm."

And Romeo can only answer: "I thought all for the best."

Recall how he spoilt the Capulet's evening-at-home—a sort of coming-out party for Juliet on her fourteenth birthday. The dinner had gone off pleasantly—the dance in full swing—everything lovely until Romeo looks in on the scene with his biased eye. Then there's trouble. Calls for rapiers and threats of "rough-house"—to drop into the vernacular—hardly averted by old Capulet's good-nature. Romeo realizes that he's to blame for the contretemps.

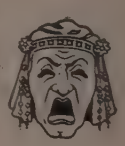


Photo W. S. Ellis

DORIS KEANE

Resumes her starring tour in Edward Sheldon's play, "Romance"

Photo White

PHOEBE FOSTER
Appearing in Roi Cooper Megrue's play, "Under Cover"

He had a hunch that his presence at the feast would set cock-a-hoop. "'Tis no wit to go," he warns his friends, knowing his fatal gift of hoodoo; but he falls back on his constant excuse, "We mean well in going to this masque." One has more patience with the unlucky person who doesn't mean well, who hitches his chariot to his unlucky star and runs the appointed course pell-mell without apology, without care for the consequences.

The imps of mischance have been busy with Romeo even before the curtain rises on the play.

Rosaline, his best love, because his first, has thrown him over. She had guessed his secret. Women have a sixth sense—wherewith to pick winners in the race of life. They hate failures and nose for success. It is not a matter of ethics, but of instinct, one of a partial Nature's provisions for the improvement of species. The lioness in the desert, the doe in the forest, the hen in the barnyard, all have the gift of prosperous selection. Rosaline knew Romeo for a loser, and would none of him. Had she not obeyed her intuition he would have involved her in catastrophe just as he did Juliet and everyone else whose path he stumbled across, the County Paris, for instance, a harmless, well-behaved gentleman whom Romeo slays at Juliet's tomb—and then promptly apologizes for not having recognized him as Mercutio's kinsman.

By dint of piling on instances of Romeo's hard luck, even Shakespeare finally reaches the ludicrous. For surely there is an element of the ridiculous in the experience of Friar John, sent to Mantua with the momentous letter that should tell Romeo of Juliet's mock death. Had that letter been delivered in season the play would have had a "happy ending." Romeo would have learned how Juliet's confessor had flim-flammed her family with the potion that put her to sleep for forty hours, while they thought it was forever and a day.

But regard what happens: Romeo's hoodoo lures the messenger to seek another "barefoot brother" to keep him company on the errand. And forthwith they run against the Verona Board of Health! For, as the monk explains:

> . . . . the searches of the town,
> Suspecting that we both were in a house
> Where the infectious pestilence did reign,
> Seal'd up the doors and would not let us forth.

Can you beat it for mischance? Quarantined, the two of them, and probably infected with smallpox—and that, too, several centuries before Jenner discovered vaccination. And all in the service of the unlucky Romeo! If the full truth were known it would probably appear that the health officers had posted proper warning on the convent's front door, but that Romeo's evil star led Friar John to go in by the back gate, so he shouldn't see the placard.

One commentator attributes the hero's astonishing chapter of accidents to the fact that he was always in a hurry. But even this apologist cannot hide his irritation at Romeo's persistent ill-fortune. "Why did he have to stipulate to the apothecary that the poison shall not be of slow effect?" he asks. "If he had been in less a hurry, if he had not felt it impossible to delay posting off to Verona for a single night—if his riding had been less rapid, or his medicine less sudden in its effect, he might have lived. The Friar was at hand to release Juliet from her tomb the very instant after the fatal vial had been emptied. That instant was enough; the unlucky man had effected his purpose just when there was still a chance that things might be amended."

It might be presumed that a stage hero, so eager and ingenious in helping the stars along their malefic course, would take the consequences philosophically. Knowing that the spheres fated

discord, terminating in a crash-bang of catastrophe, Romeo should have faced the music without whine or whimper; that is, if he anticipated appealing to a twentieth century audience for interest and sympathy. The stage hero in these days must be not only without fault, but without fault-finding. Napoleon holds his place so securely in the theatre for the reason that, through all the fabulous changes in his fortunes, he never regrets or repines—to the knowledge of the audience. Not even at St. Helena, where the latest play on the subject transports him, is he ever nagged into complaint of his fate or self-reproach for blunder. That is the chief reason that the theatre regards him with something like awe; the ideal of an heroic soul.

If such be the modern mind in these matters, how can Romeo hope for favor? "Like a misbehaved and sullen wench"—Friar Lawrence rebukes him—"thou pout'st upon thy fortune and thy love. Take heed, take heed, *for such die miserable.*"

Even the dried-up nurse, limping with years, is out of patience with his flabbiness:

Blubbering and weeping, weeping and blubbering—
Stand up, stand up; stand, an' you be a man.

Romeo's carrying-on after learning of his banishment to Mantua—a few hours' walk from Verona!—nearly drives the pious friar to bad language. "Unseemly woman in a seeming man," he calls him:

Thy noble shape is but a form of wax,
Digressing from the valor of a man.

This is phraseology literally shocking when addressed to a stage hero—conventionally a figure of at least the elemental masculine virtues—and in productions where the Romeo is "starred," instead of the Juliet, these contemptuous lines are regularly omitted. There is too much of obvious truth in the friar's characterization of Romeo's collapse, and, coming from the lips of a holy man, whose *métier* is to preach resignation, the speech makes strongly for disillusionment in the ears of a modern audience.

The scene referred to, and others of similar weepiness, suggest that Shakespeare might have intended the two leading rôles of this play for very young mimers—"child actors," as we call them to-day. Juliet, we know, is still so immature that they count her age from the year of her weaning, and Romeo has been unaware of passion until he met Rosaline. In the ambiency of this Italian story, that would mean that he was literally the "boy" he is often described in the text. In the case of a lad of, say, fifteen or so, going through the discomfort of what is cruelly termed "calf-love," the blubbering is reasonable enough. But when, as is the rule on our stage, Romeo is represented by a particularly stalwart actor, selected for physical likeness to "masher" and swash-buckler, his tearfulness is painfully incongruous. There is abundant tragedy in the love stories of the modern stage, but no dramatist would dream of making his hero cry. Even on the German stage it is going out of the fashion.

What worse luck could strike a stage hero than to fall in love as frequently as did Romeo?

"But only twice!" you object.

Yes, but that is once too often—for stage purposes.

The world is gradually coming to a saner view of this supreme force in the universal order. What psychology and philosophy have not done to set us straight on the subject, pathology promises to do. A physician in Paris, where love is proverbially endemic, has lately diagnosed it, formulating its signs and symptoms, as if that needed science! And intimating a cure, so that in time an attack of the divine passion will be treated as a rheum or a fever. Nor is that such a new story. Even in Shakespeare's

Photo Strauss-Peyton

LOUISZITA VALENTINE
Young actress who has been appearing in stock in Kansas City

time there were medicine men—Rosalind hints it—who thought love merely a disorder of the mystic spleen. And here a student in one of the city's hospitals, doubting the general notion that the appendix is a useless organ, suggested that that might be the seat of Love. And he determined to follow the matter up by noting the subsequent amatory doings of patients who had surrendered that organ. Unhappily, few of the promising subjects survived long enough, or in condition, for a fair test.

But whatever Love may be in real life, and no matter how often recurrent, on the stage it must be absolute, single and for all time. And the circumstance that Romeo was so unlucky as to love more than once constitutes a mortal weakness of the play, from the point of view of modern convention of the drama.

So far from romance being loose or careless nowadays, it tolerates no such divided interest; that is why plays of marital discord, with the wife's fancy for "the other man," no longer succeed.

The modern spectator suspects the quality of Romeo's passion for Juliet, remembering that only an hour before he meets her "what a deal of brine hath washed his sallow cheeks for Rosaline." Hear him maunder over the lady who disdains him:

Why, then, O brawling love! O loving hate!
O anything, of nothing first create!
O heavy lightness! serious vanity!
Mis-shapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health!
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.

That may not seem to mean much, but it evidently is a great relief to Romeo's feelings.

And yet, even in the face of such rhapsody, the legion commentators will have it that he didn't really love Rosaline. The pages that have been written to prove it! And the ingenuity of the specious reasoning to explain away the incongruity of a stage hero twice hipped by cupid, 'twixt cakes and candles, until the very excess of excuse accuses. Coleridge admits that it would be bad drama and worse poetry if Juliet were represented as already in love, or as fancying herself so; but he feels called upon to account for Rosaline as a mere name for the yearning of Romeo's youthful imagination—a "mere creature of his fancy." And that, in essence, is the contention of all the apologists: Rosaline is only an imagined love, Juliet the real.

The commentators seem to have invented some way of assuring themselves on this point, though I vow it stands not in the text. If they have actually found a mode of differentiating the two, they owe it to a troubled world to make their discovery generally known. Half of human woes spring from man's inability to discern when he is in love and when he only thinks he is. The tokens and symptoms in both cases are similar to a degree painfully confusing.

Photo Marceau

THOMAS HART AND RALPH MORRIS
In the Mask and Wig Club's twenty-sixth annual production, "The Royal Arms"

There is certainly nothing in Romeo's speech of conduct in contradiction. We have seen him mooning in a sycamore grove the whole night through—"With tears augmenting the fresh morning's dew, adding to clouds more clouds with his deep sighs"—all for love of Rosaline. If that be not the real thing, Romeo had no way of detecting the counterfeit; and no more has the audience. Hear him, too, when Benvolio suggests that he fight fire with fire—hunt out one to whom Rosaline shall seem as crow to swan:

One fairer than my love! the all-seeing sun
Ne'er saw her match since first the world begun.

That rings truer than much he says of Juliet or to her.

Contrast its heartiness, its comparative simplicity, with the flagrant elaboration of Romeo's address to Juliet's window:

Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief;
That thou her maid are far more fair than she:
Be not her maid, since she is envious;
Her vestal livery is but sick and green,
And none but fools do wear it; cast it off. . . .

No man in love ever speaks in that fashion—not even in Italy. That is rhetoric, not love. Superb for simile, trope, metaphor and what-not of figure, but stiff and cold as an icicle. The speech of pose, not of passion: the set flow of recitation, not the free outburst of emotion; fine grammar, but poor drama. No audience is touched by it, no woman would be fooled by it, least of all a woman with Juliet's sense of humor. Beauty may be cajoled with rodomontade, but by rote—never!

To the modern sense, most of Romeo's speech to the rather direct Juliet is of this complexion and form: deliberately and studiedly high-falutin. It seems not nearly so spontaneous as his expressions of fancy for Rosaline, and so it happens that the spectator cannot get rid of the lingering suspicion that his love for Juliet was a warmed-over affair, and in romance we stick to the primitive ethics.

Some versions of the tragedy recognize the force and reason of this sentiment, and omit all reference to the Rosaline episode. As long ago as Garrick's time, indeed, the trend against the hero's inconstancy had set in, and his Romeo was heart-whole until he met Juliet. Hazlitt thinks the first-love was cut out of the acting play "to narrow the canvas." But actors, as a rule, are not wont to bother about such considerations. Garrick rubbed out Rosaline, not because

(*Continued on page 131*)

Caruso and other noted artists hearing their own rendition of the great Masked Ball Quintet

Caruso, Hempel, Duchene, de Segurola, Rothier, and Setti (Director of the Metropolitan Opera Chorus) listening to their Masked Ball Quintet (Victor Record 89076).

When you hear the famous concerted numbers of opera on the Victrola, it is just as though you were hearing them in the Metropolitan Opera House.

They are rendered by the same great artists, and with all the beauty of tone and thrilling power which earn for them the plaudits of enthusiastic opera-goers.

Hearing is believing. Any Victor dealer will gladly play for you this great concerted number or any other music you wish to hear.

Victor Talking Machine Co., Camden, N. J., U. S. A.
Berliner Gramophone Co., Montreal, Canadian Distributors

Always use Victor Machines with Victor Records and Victor Needles—*the combination*. There is no other way to get the unequaled Victor tone.

There are Victors and Victrolas in great variety of styles from $10 to $200.

New Victor Records demonstrated at all dealers on the 28th of each month.

Victor
"HIS MASTER'S VOICE"

New Victor Records demonstrated at all dealers on the 28th of each month.

IN HOURS OF EASE

and recreation . . . for the student, or the man at play, as well as for the man of business and of the world . . . the one always refreshing companion is his cigarette. Hand-rolled. Compact of his favorite tobacco and

RIZ LA +.

(Pronounced: REE-LAH-KROY)

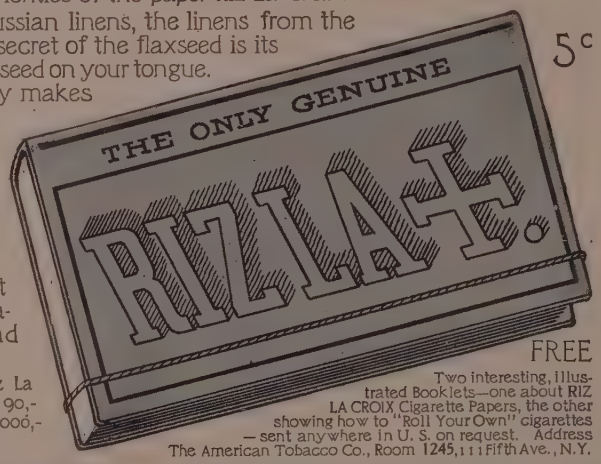
FAMOUS CIGARETTE PAPERS

To cherish your cigarette for what *you yourself put into it,* and make out of it, is the fashion. Granted that you make up your own cigarettes, regard for a moment the superiorities of the paper Riz La Croix.

It is made from Russian linens, the linens from the world's best flax. The secret of the flaxseed is its mucosity. Warm a flaxseed on your tongue. It adheres. This quality makes Riz La Croix *naturally* adhesive.

The linen has incredible tensile strength, so that Riz La Croix, though very thin and light of weight, is so strong that it will not burst . . . roll your cigarette as compact and tight as you like.

15,000,000 books of Riz La Croix sold annually in Paris, 90,000,000 on the Continent, 60,000,000 in this country.



FREE

Two interesting, illustrated Booklets—one about RIZ LA CROIX Cigarette Papers, the other showing how to "Roll Your Own" cigarettes—sent anywhere in U. S. on request. Address The American Tobacco Co., Room 1245, 111 Fifth Ave., N.Y.

FINEST materials, expert mixing to measure, and lastly aging in the wood give the exquisite blending, the delightful smoothness, the rare fragrance that no other method can produce. Your dealer has your favorite variety. Buy a bottle today.

G. F. HEUBLEIN & BRO., Hartford, New York, London
Importers of the famous A-1 Sauce

The American Playwright

Edited by WILLIAM T. PRICE

(Author of "The Technique of the Drama" and "The Analysis of Play Construction.")

A MONTHLY devoted to the scientific discussion of Plays and Playwriting. 15 cents a copy. $1.50 a year. Third year. Specimen copies sent on application, also circulars as to the Course in Playwriting.

"The Analysis of Play Construction," the edition exhausted, has been withdrawn from print, and is to be had in the School only or as reprinted serially in the Magazine, beginning with January 15, 1914.

Address

W. T. PRICE

1440 Broadway New York City, N. Y.

Craig's Service to the Theatre

(*Continued from page* 122)

imaginative setting. By the shape and lighting and decoration the atmosphere can be made to express airiness, cheeriness, severity, depression, intimacy; may be carried out in absolute harmony with the spirit of the production—provided the designer has true artistic feeling. Already we have seen on our stage an occasional room that suggested simple domesticity, rather than the crowded aspect of a second-hand furniture store or old curiosity shop. Chiefly it is a matter of reticence, of refraining from overdecorating the walls, and from overcrowding with unnecessary detail. It is a question of how to keep the wall spaces as unbroken as possible, and how to give the satisfying sense of completeness with the smallest number of objects.

In the same way, Gordon Craig's teaching is applicable to the lighting and the costuming of the psychologic play. Here, as in the mimo-drama, the light should be appropriate to the mood, or beautiful, rather than "natural" or imitative. Of course, the footlights, casting ugly shadows, must give way to more satisfying, methods of lighting. In the psychologic drama of the modern sort one cannot follow out his theory that the costumes should be imaginative and like blocks of color in a pattern. But one might write a long and much-needed plea for the simple and becoming costume for modern stage scenes. Why the "stars"—far more intelligent people as a class than the directors—should continually overdress, forgetting every canon of reticence and taste, is a stage mystery. Some of the cheaper productions are little more than parade-grounds for the latest styles in clothes.

It is when he advises the elimination of the spoken word that Gordon Craig's teaching ceases to be of value as applied to the psychologic drama. Character development can be accomplished by action alone only in the most elementary plots. And it is an open question whether a continued use of the primitive themes would not lead to an unwholesome sensationalism. Certainly "Sumurun," the only important wordless drama so far produced in America, was full of a violence too stormy to be often enjoyed.

The substitution of the marionette again would be a step backward in the psychologic drama. For in character development the actor can give a forceful, living response to the intent of the playwright or the artist of the theatre, that is impossible to the lifeless marionette. The best actors *can* subordinate themselves absolutely to the will of the director, and they can heighten the mood of the play, can interpret its spirit, as the wooden figure cannot.

Gordon Craig's general influence on the psychologic drama has been—and will continue to be increasingly so—toward unity and beauty, and away from realism. He is the prophet of a new simplicity in stage craft. In setting, in lighting, in movement, in story, he teaches that each needless added thing, each unnecessary realistic detail (no matter how appealing in itself), is an interruption of the main action, of the sustained mood.

One who studies the subject sympathetically and without prejudice must believe that only those who are interested superficially and commercially in the theatre—and not in the theatre as an art—can fail to take Gordon Craig seriously; and of those who really try to understand his viewpoint and then turn to scoff, one can only feel that they are so permeated with the traditions of a false art of the theatre that they are blind to any innovation, no matter how noble, which does not square with their own prejudices. There is doubtless cause for the misunderstanding which surrounds the core of Craig's work. His essays, through which his theories are chiefly known, are stimulating, illuminating and prophetic, opening up to the reader unimagined realms of thought and beauty. But his style is intensely personal, even cryptogrammic. His expression is often confusing, and his argument is never summed up as a whole. He states the ideal, though he often follows the most practical. And after all, he is only a student, an experimentalist, with his investigations incomplete. But the writer hopes that he has shown that if one is not hopelessly steeped in the traditions of the existing theatre, one may dig through the mass of confusion and misunderstanding and find the foundations of an art more beautiful than any the theatre has known—may find, too, the first impulses toward many of the most wholesome forces in the theatre as we know it. Imperfect as Craig's work is, still in that imperfection is bound up the movement that is most vital to the theatre of to-morrow.

SHELDON CHENEY.

GREAT BEAR SPRING WATER
50c. the case of six glass stoppered bottles

The Troubles of Romeo

(Continued from page 128)

she expanded the canvas needlessly, but because she cast a shadow on the "star" rôle.

The excuse of Romeo for his sudden distaste of Rosaline—the excuse of all his friends and of Shakespeare, too—is that she was "cold, inaccessible." But the cynical modern is not taken in by it. "Cold"—is always the chill consolation of the losing suitor, who proclaims "inaccessible" only because so to him. Psychology and other sciences have taught us some things on that score that the Veronese, and possibly, Shakespeare, did not know. Just why Rosaline should have remained impervious to conditions of climate and season, that, if the commentators are credible, enthralled everybody else in Verona, is not even hinted at, and it is fairer to presume that her "coldness" was due simply to dislike of Romeo or his way of wooing.

Even Juliet rebels against this last on occasion. I have seen an audience smile at the bluntness with which this thoroughly vital young woman puts period to Romeo's gush of rhetoric, now and again. "Farewell compliment!" she exclaims, after one of the most familiar recitations —"Dost thou love me?" Because he had been so busy with elaborate and resounding phrase-making that he had really forgotten to mention the fact!

And she wanted plain love, not analysis or enallage.

"My dear sir," she says, in effect, at even a more fiery outburst of his metonymy—"what you say is very pretty, but—but—do you mean business?"

If that thy bent of love be honorable,
Thy purpose marriage, send me word to-morrow.
By one that I'll procure to come to thee,
Where and what time thou wilt perform the rite

Note well that Juliet herself arranges for the messenger—"one that I'll procure to send to thee." She suspects him already for a bungler. Her womanly intuition bids her be wary of a wooer who talks so much, who dawdles with his good fortune instead of grasping it. She will not trust him to send a messenger, nor one of his sending. The directness of Juliet in act, as well as speech, is one of the most salient features of the play, and stands out, to moderns, in such contrast with Romeo's dilly-dally tha it constantly detracts from the hero's dignity and interest.

"She dominates the scene," explained the greatest of English-speaking actors, to account for his own failure to score as Romeo. "She is the better man of the two."

And surely that is the worst luck that could happen to any man—on the stage or off.

CHARLES FREDERIC NIRDLINGER.

GREAT BEAR SPRING WATER
50c. the case of six glass stoppered bottles

A Woman Who Built a Theatre

(Continued from page 114)

ideas on prison reform. Mrs. Hartley, having suffered on road tours and even in the metropolis from subterranean or four flights up theatrical cells, resolved that the players who perform at the Stamford Theatre should find it an oasis in the desert of travel.

Each dressing room has a window, a large one, looking out upon a clean yard at both seasons and one in which grass and flowers thrive in summer. So are air and light liberally provided. Above ground dressing rooms these, that are as scrupulously aired as is the theatre itself after every performance. The traveller's road-wearied eyes will be rested by looking upon their "house" veiled by the green beauty of Boston ivy. "There is hot and cold water in every room," reminded the woman manager, the joy of the humanitarian in her eyes.

Briefly and modestly Mrs. Hartley told of her pursuit of the hundred thousand dollars that should build the Stamford Theatre. "My argument was that the theatre would increase the value of Stamford realty as well as be a convenience to its citizens," she said. "I never came to Stamford without selling at least one share of stock. The price of the shares was $100 and most purchasers bought one.

"I was never discouraged and I didn't stop to realize I was tired until we had gotten two-thirds along. My enthusiasm had carried me to that point. Then the drudgery of looking up names in the directory, of wondering who else would buy stock or who knew someone who could be

NABISCO
Sugar Wafers

THESE incomparable sweets are the most universally popular of all dessert confections. Whether served at dinner, afternoon tea or any social gathering, Nabisco Sugar Wafers are equally delightful and appropriate. In ten-cent tins; also in twenty-five-cent tins.

ADORA

Another dessert delight. Wafers of pleasing size and form with a bountiful confectionery filling. Another help to the hostess. In ten-cent tins.

NATIONAL BISCUIT COMPANY

For the woman who requires *unusual* dress shield protection
GEM Dress Shields

Ten Sizes
Six Shapes

Kleinert's

The Metropolitan Opera House Season Opens November 16th
The Century Opera House Season Opens September 14
THE THEATRE MAGAZINE Will Furnish Advertising Rates for Both these Publications

Lilas de Rigaud

The Perfume of Old-Fashioned Gardens and Tender Memories.

THE old-fashioned garden "back home" is in its glory now—so full of tender memories of old joys and old friends that the thought of it brings a longing unspeakable.

To those of us, city-bound or travel-tired, who cannot go back at will and wander through its well-loved paths, there is left still—*Lilas de Rigaud, Perfume of Old-Fashioned Gardens and Tender Memories.* The wonder of its sweetness will carry you back in dreams to the Land of Used-To-Be.

For sale in high-class Toilet Goods Departments. Extract, $3.50 the bottle; Talcum of exquisite softness, 50c.; Toilet Water, $3.75; Cold Cream, 50c.; Bath Salt, $1.00; Sachet Powder, $1.50, and Face Powder, $1.00.

Send fifteen cents to Riker-Hegeman Co., 342 West 4th Street, New York, for liberal sample bottle of Lilas de Rigaud or Rigaud's famous Mary Garden in extract or sachet.

RIGAUD
PARIS

THE EMPIRE STATE ENGRAVING COMPANY
165 WILLIAM ST., NEW YORK
TELEPHONE 3880 BEEKMAN

LABLACHE
FACE POWDER

OUTDOOR LIFE

involves no sacrifice of beauty when the complexion is guarded by LABLACHE. It protects the delicate texture of the skin from sun and wind—from the smoke of travel, dust of motoring. Preserves a fine complexion, restores one that has faded.

Refuse Substitutes

They may be dangerous. Flesh, White, Pink or Cream, 50c. a box of druggists or by mail. Over two million boxes sold annually. *Send 10c. for a sample box.*

BEN. LEVY CO.
French Perfumers, Dept. 26
125 Kingston St., Boston, Mass.

persuaded to buy began. But all the while I kept the needful sense, the sense of proportion."

Then Mrs. Hartley showed that she hadn't any by saying with culpable modesty: "I haven't done anything very remarkable." Granted for the sake of argument but it is odd, isn't it, that three men of experience and stage and business distinction have made the attempt and failed? For which reason, if there were no other, you and I, who have a sense of proportion, know that while her theatre building is a triumph her estimate of her feat is distinctly out of drawing.

A. P.

GREAT BEAR SPRING WATER
50c. the case of six glass stoppered bottles

The "Closet" Drama

(*Continued from page* 118)

were written in this form. But, it must be remembered, they were not written to be "literature," but to be plays, and usually constructed with the idea in mind of certain theatres and actors.

The dispute in modern dramatic literature arises here: except for fairy pieces, or fantastic, symbolical, or allegorical plays, blank verse is really antiquated. With a musical setting, as in grand opera, poetry has its legitimate place. But in the modern theatre, in the play written around human beings, the tendency is to reflect life as it is or ought to be, not as it never was nor ever will be. In the unusual, the supernatural, it seems a proper vehicle. With people, real people, of any time or place, it is neither natural nor true. When the stage ceased to be a platform, and receded within a complete border of lights, so that the audience looked on, as it were, at real human happenings, the demand grew, more and more, that those people should preserve the idea of life, by speaking and acting like ordinary mortals. Therefore, however beautiful the verse may be, it is a false and unreal medium for this day and time. It is for this reason, probably, that versifiers have insisted on a "drama to be read" as an expression for their gifts, though the whole field of poetry is open to them.

In justice to real dramatic literature, let it be acknowledged, then, that the closet-drama is not a part of it. It is difficult to classify, for it is neither "fish, flesh, nor good red herring." The mere publishing of a play in book form, however, does not bring it into the region of this unclassified interloper. In fact, play publication is to be encouraged. Even though we may read the drama at leisure in our libraries, it is free from condemnation in this connection if it is a play capable of theatrical presentation. More and more writers of successful plays are having their productions published, and it is to be hoped that their example will be followed. Then when our libraries are full of real plays we will have a dramatic literature; and the misnamed dialogues meant only for reading will be crowded out, no longer to be encouraged by seekers after the literary in the drama. Some writers assert that the drama is not literature, anyway. If their contention is right—and I do not think it is—the closet-drama has even less excuse for survival. However, that discussion is one still being fought out by those interested in proving the point. A play to be a play must be acted. If successful, its audiences care little whether they are witnessing drama or literature.

The reading of a good play should inspire one with a desire to see its production. Since the closet-drama does not furnish this inspiration but persuades us to sit down and read it, asking us to forget its impossibility of active visualization, it is a mere masquerader and cheat. Stripe off the mask and see it as it is.

FANNY CANNON.

Columbia Records

Ysaye's violin interpretation of Dvorak's delightful, bewitching and familiar "Humoreske" is the most important announcement in the Columbia list of September records.

Follows two coloratura airs—"O Dolce Concerto" and "Rigoletto" (Caro Nome)—so familiar to Metropolitan opera goers.

The piquant charm of personality and vocal style of Maggie Teyte find expression in two English gems—Landon Ronald's famous "Down In the Forest" and "Believe Me If All Those Endearing Young Charms."

Selections in English—"In This Solemn Hour" from "La Forza Del Destino"; duet by Morgan Kingston and Louis Kreidler and "Samson's Prayer" from "Samson and Delilah"; an impressive solo by Mr. Kingston.

Reed Miller's tenor voice presents a negro sermon, "Exhortation," with a fine fidelity that is almost startling on record.

Two mocking birds whistling novelties will excite both admiration and wonder. *Advt.*

"WE SWEEP THE WORLD"

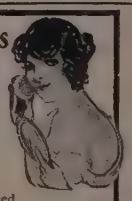
IN every civilized country where carpets and rugs are used, the Bissell sweeper is sold and, upon merit alone commands the bulk of the business both at home and abroad.

BISSELL'S
"Cyco" BALL BEARING
Carpet Sweeper

occupies this position of prestige because of its mechanical superiority over other makes and no other cleaning device can take its place in meeting the daily and hourly needs of the home. The Bissell is clearly the most handy, inexpensive apparatus for every day use. It runs easy, sweeps thoroughly and confines the dust. Double benefits are obtained through the use of two sweepers—one for upstairs and one for down. Sold by nearly all good stores. Prices $2.75 to $5.75. Booklet "*Easy, Economical, Sanitary Sweeping*" mailed on request.

Bissell Carpet Sweeper Co.
Grand Rapids, Mich.

For the Woman who Cares



HYGIENOL
GUARANTEED STERILIZED
POWDER PUFF
IN SANITARY ENVELOPE
4 SIZES-10c.-15c.-25c-35c.

The woman who values her complexion should use HYGIENOL—the only Guaranteed Sterilized POWDER PUFF on the market. HYGIENOL Powder Puffs are made of the finest, softest imported French lamb's wool. Notwithstanding their fine quality, thorough sterilization and our care in sealing in sanitary envelopes in our own laboratory, HYGIENOL Powder Puffs cost no more than the unsterilized factory-made product. *Insist* on getting HYGIENOL.

If not at your dealer's, we will supply you direct on receipt of price and 3c additional to cover postage.

Maurice Levy, *Importer of the famous "Creme Simon,"* 15 West 38th St., New York City

Made to order—to exactly match the color scheme of any room

HAVE your fine rugs made to order, not cheap stereotyped fabrics, made in unlimited quantities; but rugs that are *different* and sold only through exclusive shops. We are only too glad to submit sketch in color to harmonize with surroundings of the room. Woven in selected camel's hair in undyed effects or pure wool in any color tone. Any length, any width—seamless up to 16 ft. Order through your furnisher. Write us for color card—today.

Thread & Thrum Workshop
Auburn, New York

"Oh! How Good it feels"

Every foot ache and pain finds grateful relief and comfort in

COGSWELL'S FOOT TONIC

Removes all soreness and burning. Allays all inflammation and swelling. Cools, soothes and rests the feet. Use Cogswell's Foot Tonic and make your feet well and your mind happy.

At all drug and dept. stores at $1 a bottle. Mail orders promptly filled.

DR. E. N. COGSWELL, 501 Fifth Avenue, New York, Opp. Public Library

A New Gallery at the Hampton Shops

IF you are in New York this Fall, pray accept a most cordial invitation to visit our New Gallery for Furnishing Suggestions.

Included therein is a series of rooms designed in strict accord with architectural precedent and so harmoniously fitted and decorated that they supply an unexampled opportunity to display, against suitable backgrounds and amid such tasteful surroundings, any one piece or any complete set you may care to select from among our Hampton Shops Reproductions.

Our Furniture is to be seen only in our New York Galleries.

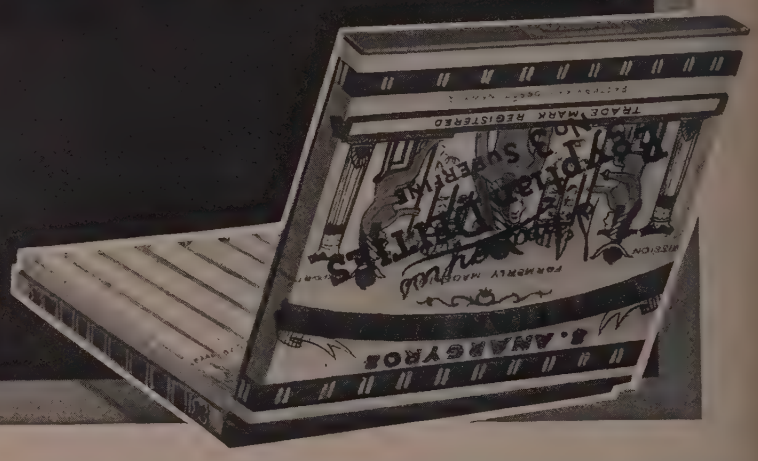
Hampton Shops

34 and 36 West 32d St., New York
Between Fifth Ave., and Broadway

Egyptian DEITIES

PLAIN END
OR CORK TIP

THE UTMOST IN CIGARETTES



A Music Master who plays on human heart-strings

—so will the name of David Warfield be associated for generations to come.

You have seen and admired and loved him—as well as other artists. Has it ever occurred to you how much you can add to your enjoyment of plays and players through The Theatre Magazine?

The Theatre Magazine brings you the entertainment of the theatre. Filled with portraits of plays and players, articles of dramatic and musical interest, and adorned with a handsome cover alone worth the price of the magazine, it has an entry into the best American homes —*yet its price is within reach of all.*

Special—4 Months, $1.00

The regular price of The Theatre Magazine is 35c a copy. A dollar bill will bring it to you for the next four months.

Name .....

Address .....

.....

The Theatre Magazine
12 West 38th Street, New York

A Trio for High-class Advertisers

We take pleasure in announcing that in addition to

The Theatre Magazine

and

The Metropolitan Opera House Programme

we have now become the publishers of

The Century Opera House Programme

Every lover of music is acquainted with the mission of The Century Opera House. Practically every large city in the world has its opera house conducted on a high plane, but at popular prices, and it was indeed a happy thought on the part of some of New York's most prominent citizens to give their financial and moral support to the establishment of this great institution. Started last season, the monumental success with which this project met absolutely insured its permanency.

Practically the same policy that marked The Metropolitan Opera House Programme as a new era in programme publishing will be adopted for

The Century Opera House Programme

Rates and specimen on request

THE THEATRE MAGAZINE CO. NEW YORK

At the Movies

(*Continued from page 112*)

can be very amusing. Quite the most vexing problem in any department of American entertainment is that presented by the censorship of films. Attempts at a solution, usually meaning a new censorship board, only serve to make it more involved. The doctors so often disagree about what is morally wrong with a picture that to meet the requirements of one State is by no means an assurance of equal good fortune in the next. The situation might be laughable were is not so annoying. We have, to begin with, the National Board of Censorship, without legal authority. Then there are State boards in Ohio, Kansas, California and Pennsylvania, whereas Chicago supplies its own little contingent of police censors. Each board has its individual code of morals, and as a picture passes from one State to another it is made to conform.

In Pennsylvania, for example, the censor, contrary to accepted opinion, held that the picture version of Jack London's much-discussed story, "John Barleycorn," would foster rather than discourage drinking. After the subject had been booked in several theatres, the censor threatened the exhibitors with arrest if the picture were shown without vital changes. In Chicago the officials are particularly sensitive about anything, even indirectly reflecting on the honesty and competency of the police force. No policemen, even for the sake of comedy, may be depicted as receiving a bribe, nor is it permissible for him to appear ridiculous. These censors are very careful about upholding the dignity of the law, and in common with the others they look askance at continental stories.

If audiences realized the enervating treatment which French, German and Italian pictures undergo when they reach America they would not marvel at the weak and often illogical nature of the plots. No doubt the European producers overdo the sex theme, but generally their pictures have dramatic virtues if others are lacking. In preparing such films for America an importer frequently reconstructs the entire story by cutting out about one-third of the scenes and writing sub-titles that place the characters in a different relationship and give a new meaning to the action. This sort of patchwork is not conducive to artistic results, yet it must be resorted to if the pictures are to be shown here.

But the present tendency is away from pictures of foreign make in favor of homemade products reflecting American life and humor as it has been expressed in the plays and books selected for adaptation by David Belasco, Augustus Thomas, Daniel Frohman, and others. "Brewster's Millions," for example, is thoroughly American and first-rate comedy as played by Edward Abeles. Before long William A. Brady and George Broadhurst will begin releasing an extended list of familiar plays, whereas Klaw & Erlanger may improve on their first output as picture makers. "The Fatal Wedding" and "The Billionaire" were anything but a credit to a company able to utilize the excellent equipment of the Biograph studios.

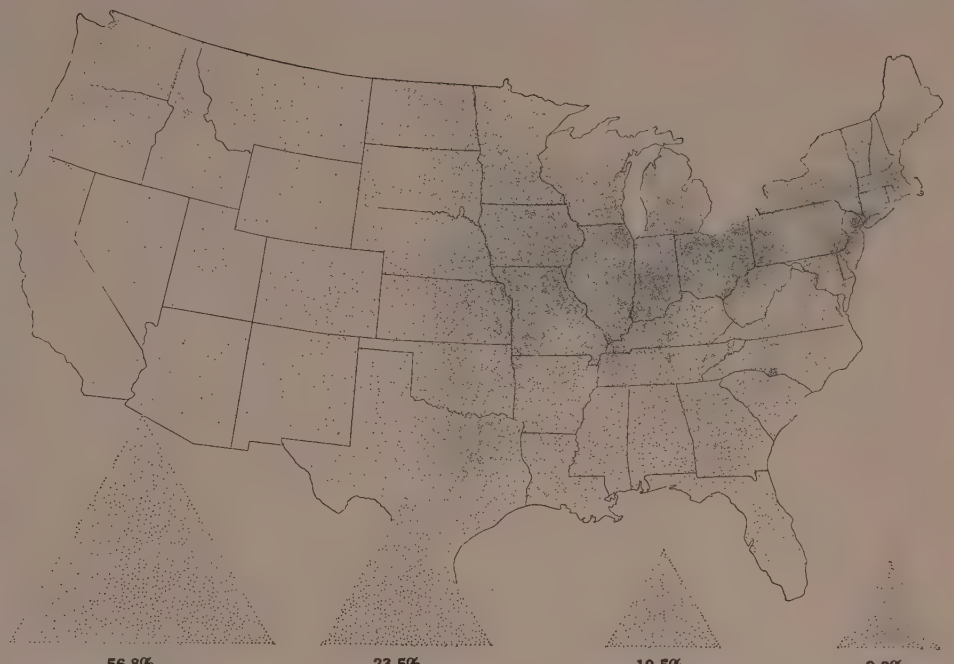
A conspicuous fad that cannot be expected to last much longer is the production of ultra-sensational pictures released in serial form in conjunction with a novelization of the story printed in newspapers. The Selig Company originated the idea with "The Adventures of Kathlyn," printed in a Chicago paper; the Eclectic Company, using the Hearst papers, followed suit with "The Perils of Pauline," still running; the Universal Company prepared "Lucille Love" and is at work on another thriller, and the Thanhauser Company is looking for patronage with "The Million Dollar Mystery."

There is small pretence of photoplay art in any of these productions, which merely serve to fill the place left vacant by the passing of the old-fashioned stage melodrama. The success of a scene is measured by the height of the bridge from which the heroine falls, or the steepness of the embankment down which an automobile is hurled—effects difficult to accomplish and legitimate in the making of pictures, but unlikely material for the basis of an interesting newspaper novel.

People no doubt will continue to enjoy these vivid depictions of danger, but the same story told in print loses its fascination. The experiment made profitable advertising for all concerned, but only a few newspapers now find space that cannot be used to better advantage than in the publication of such unconvincing fiction.

LYNDE DENIG.

What the Telephone Map Shows



56.8% Exchanges Bell-connected, but not Bell-owned.

23.5% Exchanges Bell-owned.

10.5% Exchanges not Bell-owned or connected.

9.2% Places served by two companies.

EVERY dot on the map marks a town where there is a telephone exchange, the same sized dot being used for a large city as for a small village. Some of these exchanges are owned by the Associated Bell companies and some by independent companies. Where joined together in one system they meet the needs of each community and, with their suburban lines, reach 70,000 places and over 8,000,000 subscribers.

The pyramids show that only a minority of the exchanges are Bell-owned, and that the greater majority of the exchanges are owned by independent companies and connected with the Bell System.

At comparatively few points are there two telephone companies, and there are comparatively few exchanges, chiefly rural, which do not have outside connections.

The recent agreement between the Attorney General of the United States and the Bell System will facilitate connections between all telephone subscribers regardless of who owns the exchanges.

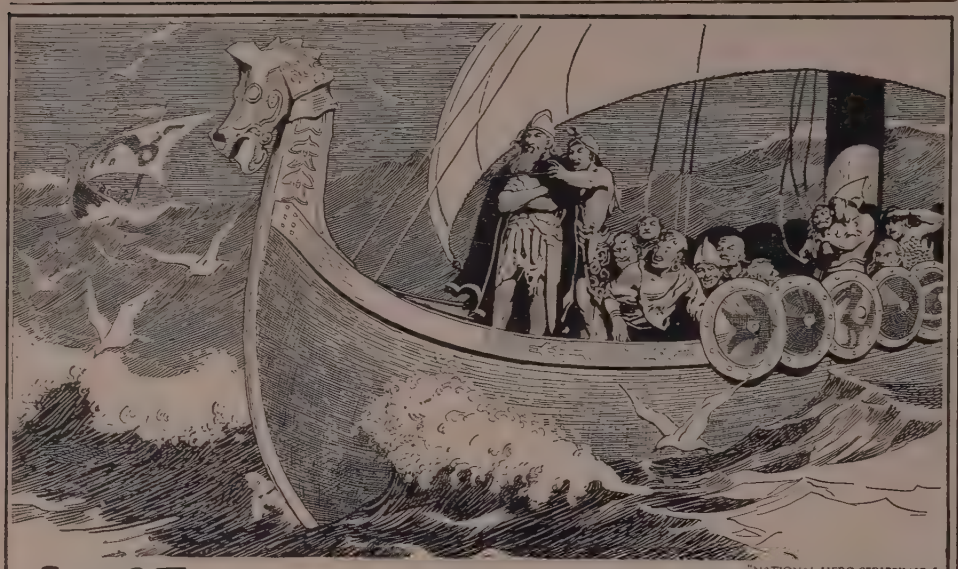
Over 8,000 different telephone companies have already connected their exchanges to provide universal service for the whole country.

AMERICAN TELEPHONE AND TELEGRAPH COMPANY
AND ASSOCIATED COMPANIES

One Policy *One System* *Universal Service*

PACKER'S
LIQUID TAR SOAP

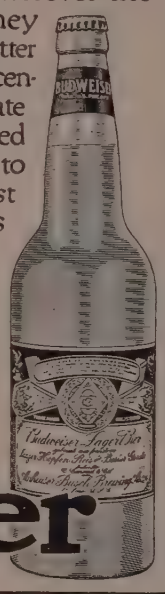
pleases dainty women both on account of its refreshing, cleansing effects and its faintly sweet perfume. To be had at Druggists.



"NATIONAL HERO SERIES" NO 5

Leif Ericsson—The Discoverer of America

THE FIRST WHITE MEN to tread American soil were Leif Ericsson and his sea-dashed Viking crew. This was nearly a thousand years ago, when the Scandinavian peoples ruled the seas and held the secrets of navigation. The history of the fair-haired, liberty-loving sons and daughters of Sweden, Norway and Denmark is rich in song and story. We have millions of these splendid folk in our own land, and wherever the standard of Liberty and Human Progress has been raised they are found in the front rank, bravely fighting for the Right. Better citizens or greater lovers of Personal Liberty are unknown. For centuries our full-blooded Scandinavian brothers have been moderate users of Barley-Malt brews Who can truthfully say it has injured them in any way? It is the ancient heritage of these peoples to revolt at Prohibitory Laws, and their vote is registered almost to a man against such legislation For 57 years Scandinavians have been drinkers of the honestly-brewed beers of Anheuser-Busch. They have helped to make their great brand BUDWEISER exceed the sales of any other beer by millions of bottles. Seven thousand, five hundred men, all in all, are daily required to keep pace with the natural public demand for Budweiser.



ANHEUSER-BUSCH · ST. LOUIS, U.S.A.

Bottled only the home plant

Budweiser

Means Moderation

THE AMERICAN SUGAR REFINING CO.
ADDRESS: 117 WALL ST. N.Y.

THE OFFICIAL PROGRAMME OF THE

Metropolitan Opera House, New York

The most exclusive medium which no advertiser can afford to overlook will be published this and the following seasons by

THE THEATRE MAGAZINE CO.

Send for Rates and Particulars **8 to 14 W. 38th St., New York**

Actresses This Season

(*Continued from page* 108)

raised" at Rising Fawn, Ga. This may not seem to you significant, but it is in view of the fact that the name of the non-reclining fawn captured the amused attention of one of the eminent managers and gave her what she most needed—an audience. At the redoubtable age of seventeen, dramatic ambitions began to trouble her breast, and without taking her mother into her confidence she induced her to bring her offspring to New York for a visit. Arrived here, the girl paid surreptitious visits to the offices of theatrical managers. Having heard but two names in that world, she called first at the offices of Lee Shubert. Mr. Shubert said he was willing to place her in the chorus as a start. That offer not comporting with her seventeen-year-old sense of the dignity due herself and her native town, she hurried over to the workshop of the other manager of whom she had heard, Henry W. Savage.

"Tell Mr. Savage that Miss May Allison, of Rising Fawn, Ga., wishes to see him," she said in a tone that drove the haughty office boy straight into the presence of the great chief.

"From Rising Fawn, Ga." said the chief. "Let me see, what anyone from a town of that name looks like."

Within ten minutes Miss Allison was signing a contract to play Vanity in "Everywoman." Mrs. Allison, amazed but stirred by secret admiration for her intrepid young daughter, returned to the Georgia "settlement" alone. After playing Vanity in "Everywoman," little Miss Allison became the understudy for Ina Claire in "The Quaker Girl." Again she visited the Shubert offices, and this time carried away a small part in "Lieber Augustin," the musical piece at the Casino. Her inconsiderable years hampered her; no one seemed to have abiding faith in the daughter of Rising Fawn, Ga, until Mr. Lee Shubert gave her her chance by casting her for the lead in the initial play of the new season, the farce entitled "Apartment 12-K"—a remarkable rise in three years.

"Kitty MacKay" has offered two girls, a Welsh and a Scotch, their chance. Miss Marjorie Murray, the first of William Elliott's outgoing "Kitty MacKays" will head what is known as the Frontier Company, deriving its soubriquet from the organization's remarkable route, which takes it completely along the border of the United States, commencing on the Canadian border, extending down the Pacific Coast to San Diego, along the Texas border to New Orleans, and home by the Atlantic Coast route. Of age twenty-one years, by birth Scotch, of English training, and a youthful star of the English provinces and the antipodes in "Peter Pan," "Leah Kleschna" and "The Christian," is this new Kitty MacKay, who by way of preparation for the delightful dialect of the quaint and delicate play, played "Bunty" in the Western States and Kitty for the week beginning July 20th at the Comedy Theatre in New York. Mr. Elliott gave her her first metropolitan opportunity.

With the same company as its Mag Duncan goes Miss Eleanor Daniels, whom New York saw with the Welsh Players in "Change." Miss Daniels is of Lannelly, Wales. She made her début in "A Girl in Every Port." As Lyddy Ann, the cockney girl in "Change," she made the chief success in this simple heart-searching play of Welsh life, that London liked so well that it kept it in the world's metropolis for a year. The other side has sent us no better character actress.

ADA PATTERSON.

GREAT BEAR SPRING WATER

50c. the case of six glass stoppered bottles

Phyllis Nielson-Terry

(*Continued from page* 104)

quite as young; but do I really look so young? I am eighteen, but so big! I have lost pounds, though, since I began working on Juliet." Asked how she studied the rôle of Juliet, Miss Terry grew thoughtful.

"I began studying it in the theatre while I was playing other parts, some months before I was to appear in it. I tried to sink myself in Juliet, to think out every detail, and then father, mother and I discussed them. We discussed every point. Sometimes Dad would agree with my ideas, sometimes he would say they were quite wrong, and we would talk over the reasons."

(*Continued on page* 140)

Some Tire Prices

Will Buy You a Half-Inch Wider Goodyear

Note these amazing facts:

Today some tires are costing one-third more than Goodyears.

Their price—or less—buys a half-inch wider Goodyear. And the wider tire will fit your rim.

For instance, their price on a 30x3 will buy a Goodyear 31x3½. Their price on a 36x4½ will buy a Goodyear 37x5. So on other sizes.

Or you can buy four same-size Goodyears for the price some ask for three.

So the price of some tires will buy you in Goodyears a wider tire, or one extra tire in three.

Too-High Prices

Nowadays, 16 makes of tires are selling for more than Goodyear prices. Those prices, we claim, are too high.

Goodyear prices buy the utmost in a tire—the best we know after 15 years of research and experiment.

They buy four great features found in no other tire. And they buy the tire which outsells any other—the tire which holds top place in Tiredom after millions have been tried.

Our prices are low because of mammoth production. They are half what they used to be. But smaller output and higher prices do not signify better tires.

Exclusive Features

These four great features can be found in No-Rim-Cut tires alone. That is why these tires have become the most popular tires in the world.

The No-Rim-Cut feature—the only way known to make a faultless tire that can't rim-cut.

Our "On-Air" cure—which saves the countless blow-outs due to wrinkled fabric. This one extra process costs us $1,500 daily.

Our rubber rivets—hundreds of which we form in each tire to combat tread separation. We control this patent.

Our All-Weather tread—the tough, double-thick anti-skid. It is flat and smooth, so it runs like a plain tread. But no other tire grasps wet roads with such deep, sharp, resistless grips.

In No-Rim-Cut tires, at Goodyear prices, you get all those extra features. Any dealer will supply you.

THE GOODYEAR TIRE & RUBBER COMPANY
Akron, Ohio
Toronto, Canada London, England Mexico City, Mexico
Dealers Everywhere Branches and Agencies in 103 Principal Cities
Write Us on Anything You Want in Rubber
(1752)

Chickering
Pianos

TO have a Chickering in your home is, at first, to have merely a new piano which sheds its charm over the whole room, in which it is the most conspicuous object. But to *keep* a Chickering in your home is to come to know it as a vibrant, vital thing, responding to your moods like a sympathetic friend of infinite understanding. *Literature mailed gladly.*

CHICKERING & SONS, BOSTON
Division of American Piano Co.

KAFFEE HAG

95% OF THE CAFFEINE REMOVED

Americans may now enjoy the delights and benefits of drinking Kaffee HAG—which is the coffee par excellence for the connoisseur as well as the sick and convalescent.

The consumption of Kaffee HAG, the "coffeinfreir" coffee of Europe, reaches millions of pounds annually. It has been served for a number of years past on the royal tables abroad.

ALL OF THE DELIGHTS—NONE OF THE REGRETS

25 Cents the Package—In the Bean Only—All Dealers

If your dealer cannot supply Kaffee HAG, send 25c. to Kaffee Hag Corporation, 225 Fifth Avenue, New York, and a package will be sent postpaid.

SAVES THE NERVES

THE NEW PLAYS

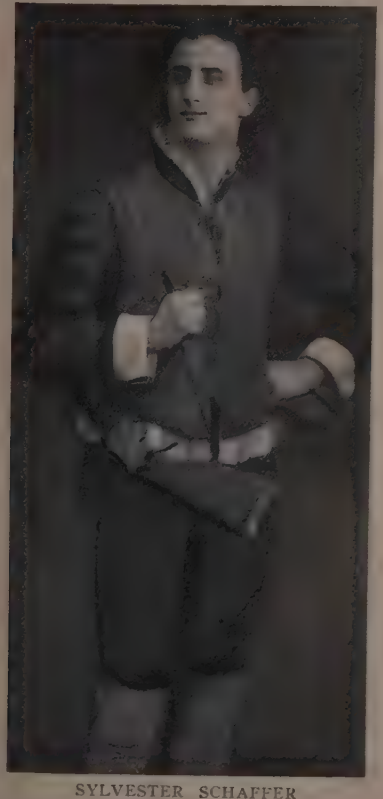
SHUBERT THEATRE. "THE THIRD PARTY." Farcial comedy in three acts by Jocelyn Brandon and Frederick Arthur. American version by Mark Swan. Produced August 3d with this cast:

Schwartz .....Alfred Hesse
Second Head Waiter.....Ray Dodge
Wine Waiter.....George Lyman
Paul Koninsky.....Richard W. Temple
Admiral Peter Maxwell..Chas. B. Wells
Louise Pottinger.....Jobyna Howland
Harriet Maxwell.....Jeffreys Lewis
Algernon Brockenhurst..Wm. L. Gibson
Rose Gaythorne.....Marjorie Wood
Hillary Chester.....Taylor Holmes
Gentleman Guest.....Juan F. Villasana
Lady Guest.....Claudia Gerard
Luigi .....James Georgi
Christopher Pottinger.....Walter Jones
Doris Mayne.....Alma Belwin
Curtis .....Lydia Carlisle
Parkins .....Juan F. Villasana
Colonel Redwood...Richard W. Temple

The first front of promise the season has made was in "The Third Party," a farcical comedy in three acts that was first manufactured in France, then adapted in England by Jocelyn Brandon and Frederick Arthur, and now adapted to America by Mark Swan, staged by J. C. Hoffman and presented by F. Ray Comstock at the Shubert Theatre, with Taylor Holmes and Walter Jones at the head of a company which dispatches the business in hand with that celerity that is essential.

It may be observed that this is a combination of many energies. It needed them all. It is technical skill on the part of the authors that makes a farce; and even so, victory is won only when the reservists are called into action, the actors. Fortunately, they are equal to the task in this case. There is practically nothing new in the story, and nothing particularly amusing in the complications, but there is something new in the actors, and a pretty woman, if she can act a little bit, is always new. Mr. Taylor Holmes interests you constantly by the intensity and variety of his physical animation. Mr. Hoffman, too, has seen to the physical movement of the play. It is really a triumph of skill in charging a moderately humorous mechanism with the sparkle of life. In order to give it some reality, a storm is introduced; the windows and doors slam open and the wind bears in dead leaves and bits of paper and wisps of straw and all the flotsam and jetsam that are in the air when the thunder and lightning and rain and wind are having a frolic together. It hasn't much to do with the human complications, but it answers its immediate purpose. When other means of excitement are lacking, the chimney in one of the guest rooms catches fire, madness reigns, and a pretty woman, who insists on rushing back into the smoke, is rescued three times by as many different men.

These manifestations of activity take place at the country home of an English Member of Parliament, whose wife had invited on a week-end visit a couple, supposed by her to be man and wife, whom she had found in her husband's company at a fashionable restaurant in the city. It so happened that they were compelled to pretend to that relation in order to accommodate the respectable Member of Parliament. Naturally, as in farce, the young man's fiancée turns up, as well as the man to whom the young woman is engaged. This state of affairs superinduces a variety of hysterics, and incidentally, we presume, brings about the windstorm and the fire in the chimney; but, however it is, there is a saving animation and the saltatory performances of Mr. Taylor Holmes are accelerated. In the beginning of the play, Mr. Holmes was Mr. Hillary Chester, a young man about town, who had gone to a fashionable restaurant in search of adventure, and who had been called in to act as the third party, and for the sake of propriety, as required by the manager of the restaurant, when the Member of Parliament appeared with a woman not his wife and wanted a private room. When the respectable gentleman's wife came on, Mr. Hillary Chester became Mr. Garibaldi Cazzazza and the young woman his wife. There is precious little humor on the surface of the story, but by the addition of a bottle of seltzer in agitated hands, which bespatters everybody within range, laughter is established among those in the audience who have come in search of laughter and are willing to meet it more than half way. Mr. Walter Jones, rotund though he is and a bit heavy on his feet, was not impressive, perhaps, as a Member of Parliament, but his manipulation of the seltzer bottle was not without merit. If "The Third Party" were even less successful than it is in providing amusement, it would still be worth the while for certain distinctive qualities of stage-management and acting.



SYLVESTER SCHAFFER
German performer appearing at the 44th Street Theatre in a complete entertainment all by himself, including juggling, singing, skating, etc.

MAXINE ELLIOTT'S. "APARTMENT 12-K." Farce in three acts by Lawrence Rising. Produced July 20th with the following cast:

Mrs. Newhouse, May Allison; Dr. John Newhouse, Robert Ober; Mrs. Gordon H. Newhouse, Helen Lowell; Derby Bishop, Edward Begley; Burglar, Alan Brooks; Mrs. Derby Bishop, Jean Shelby; Sergeant of Police, Harry English; Patrolman, George French.

What happened in "Apartment 12-K" did not fully justify its production or make worth while the very considerable energy displayed in the acting. It would be incredible that of the capable persons employed, none in the farce should make the moments go lighter for us here and there. A good comedian can wrest laughter from one who has made up his mind not to be amused. He may have a grimace or a way of

(Continued on page 145)

Violet Sec
TOILET WATER

"Meseemed I smelt a garden of sweet flowers."

Violet Sec is the delight of toilet waters. It is just the breath of the violet—the fragrance of thousands in a single bottle of this inspiration of the perfumer.

RICHARD HUDNUT
NEW YORK AND PARIS

Sunshine for Husbands

IT'S a great day for "hubby"—the day you sew Koh-i-noors on your gowns!

The Koh-i-noor Dress Fastener allows you to fasten your own gown all by yourself. You just snap it together and it stays fastened—giving a smooth, flat seam. And you can unfasten your gown as easily—one pull does it.

"Good-bye, old Hook and Eye!"

Koh-i-noor DRESS FASTENER Pat. Waldespring

REG. U.S. PAT. OFF.

Washing can't rust it—ironing won't crush it—wringing doesn't loosen it. It is easy to sew on, and once secured to a garment, it stays on. Endorsed by leading dressmakers—sold everywhere. Made in 13 sizes, black japan or nickel plate. Look for the identifying letters K-I-N stamped on each fastener. 10c per card of 12—with valuable coupon attached. Look for Koh-i-noor on all up-to-date ready-made garments.

Write for our illustrated Book of Premiums showing 600 Gifts, given free for Koh-i-noor coupons on each card.

WALDES & CO., *Makers*, 137 C Fifth Ave., N. Y. C.

The World's Greatest Dress Fastener Manufacturers

Prague Dresden Paris Warsaw
London Chicago Montreal

Powdered Perfection for the Complexion

Found! A powder which answers the three-fold demand made in the name of beauty—it supplies bloom and fairness with skin protection, and it lasts.

Ingram's Velveola Souveraine

Face Powder 50c, at drug stores or by mail postpaid

Four tints: pink, white, flesh, brunette. Many keep two tints handy. For evening, white or brunette powder is best. For daylight, flesh or pink is best. For neck and arms, use white. Send us 2c postage to cover the cost of mailing, and receive free a sample of Milkweed Cream, of Velveola Souveraine, of Ingram's Rouge, also Zodenta Tooth Powder.

FREDERICK F. INGRAM COMPANY
Established 1885
Windsor, Can. 31 Tenth St., Detroit, U.S.A

Ingram's Milkweed Cream
Preserves Good Complexions—Improves Bad Complexions
There Is Beauty in Every Jar.
Price 50c and $1.00 at druggists'.

Grand Opera at the Century

(*Continued from page* 103)

been strengthened, the chorus has been improved by retaining the most capable members of last season and engaging equally good choristers to make up the full complement of one hundred. This work has been under the direction of Mr. Zuro. The ballet has been little changed; Albertina Rasch will continue as the prima ballerina.

The repertoire includes the most pronounced favorites of last season's list with several added works to be given by this company for the first time, including "Tannhauser," "Traviata," "William Tell," "The Barber of Seville." The last two named have not been heard in New York in recent years, and are not announced for presentation here next season except at the Century. The following operas, also, will be presented nowhere in New York except at the Century during the coming season: "The Jewels of the Madonna," "Louise," "Thais," "Samson and Delilah," "Romeo and Juliet" and "Martha."

The season of "the people's opera" will consist of twenty weeks beginning Monday, September 14th.

GREAT BEAR SPRING WATER
50c. the case of six glass stoppered bottles

Phyllis Nielson-Terry

(*Continued from page* 136)

The entire beautiful production was under Mr. Terry's personal direction, and he surrounded his daughter with an excellent company for her important rôle; the scenery was beautiful, and no slightest detail neglected which would insure a smooth production. There was a charming touch of girlishness in the enthusiasm with which Miss Nielson-Terry spoke of her beautiful costumes and the "fun" it had been choosing them.

A word of praise for the admirable manner of using her hands, of which mention has been made, evidently pleased her.

"Oh, did you really think so? I am so glad. I have always thought that hands can and should be almost if not quite as expressive as faces. We English, though, are usually accused of not using our hands well, of being stiff with them. The French are so clever in that way."

Last year, when she was asked when she was coming to America, the young star laughed outright, and declared that she could not say, as she "must stay in London for a long time yet." But, as a matter of fact, Miss Nielson-Terry might have come at any time during the past three years, had she accepted offers made her. Her parents objected, however, to her coming while still so young, so that she has steadily refused all offers until this summer. Last season she played important rôles in London with Sir Beerbohm Tree, and she will appear here in some of the Shakespearean rôles in which she has already had such great success.

ELISE LATHROP.

New Victor Records

We are this year celebrating the one hundredth birthday of "The Star Spangled Banner" (September 14, 1814-1914), and it is hoped that these records, made from the authorized version by band and chorus, may assist in making the celebration truly National.

The use of our National Songs is a subject of universal interest. Some of these have come lost in obscurity and the authentic originals difficult to determine. In succeeding years, publishers, editors and conductors have changed, added to or substracted *ad libitum*, with the result that in almost no two books are they printed alike, and mass singing anywhere is tragic.

In an effort to arrive at a standardization, the Music Section of the National Education Association, in 1908, appointed a committee to arrange four of the songs for Congressional action. Their report was adopted in Chicago, 1912, and later by the Music Supervisors' National Association and by the National Federation of Musical Clubs, and on July 9, 1914, was adopted by the main body of the National Education Association at St. Paul, which presented to the Bureau of Education through the Honorable Secretary of the Interior, a request that the official version be authorized for use in schools.

America, *Carey;* The Red, White and Blue.

The Star Spangled Banner; Hail Columbia, *Jos. Hopkinson.*

America, *Henry Carey;* The Red, White and Blue.

The Star Spangled Banner; Hail Columbia.

Dixie, *Banjo, Tambourine, Clappers—Piccolo—Full Band;* Yankee Doodle, *Violin—Drum—Full Band.*

Advt.

Send a 2¢ Stamp

for a Sample Cake

JUST look through this pure transparent soap, smell its delicate perfume and feel its rich, creamy lather on your face. You will never again be satisfied with any toilet soap less pure and perfect.

No. 4711 White Rose Glycerine Soap

insures a soft, clear, beautiful skin. Three generations of refined women on both sides of the Atlantic have proven its merits. Sold in every country where beauty is admired, or health desired. At your dry goods dealer or druggist at 15c. per cake.

For sample trial cake, send 2c. stamp, or for 10 cents in stamps we will send you a package containing a sample cake of No. 4711 White Rose Glycerine Soap, a sample bottle of No. 4711 Bath Salts and a sample bottle of No. 4711 Eau de Cologne

No. 4711 Liquid White Rose Glycerine Soap. A new, convenient, delightful form of this refreshing soap—sanitary, economical, efficient. A luxurious shampoo.

MÜLHENS & KROPFF Dept. T 25 W. 45th St., New York
U. S. BRANCH OF
Ferd. Mülhens, 4711, Glockengasse, Cologne o/R Germany

Over 6,000 Styles

Stone Set Rings, Signets, Bands and Emblems, Wedding Rings, Diamond Mountings

Choosing an Emblem Ring

Craftsmanship counts high in an emblem ring. Look for the O-B mark.

For the sake of his professional standing almost any jeweler would rather have you ask for an O-B ring than sell you a make that shades off even a fraction from the strict assay values of O-B rings. O-B standards are as strict as those of the British Assay Office.

Send for the *O-B Ring Book*. It shows a fine selection of the latest styles in rings. Your name on a postcard brings it free.

Ostby & Barton Co., Providence, R. I.
Largest Manufacturers of Rings in the World

Address Dept. V

O-B RINGS

The Files of the Theatre Magazine are Invaluable to Collectors

BIND YOUR NUMBERS OF THE

Theatre Magazine

READERS who have preserved their copies and return them to us in good condition, by express, prepaid, will receive a complete copy, together with title page, table of contents, on payment of $3.00.

The Thirteenth Year (1913) is bound in TWO VOLUMES

Rise of the Curtain

(*Continued from page* 101)

late Stanley Houghton; "Nettie," a comedy by George Ade and a one-act play by John Luther Long entitled "Murder." From these plays five will be chosen for the first bill.

Walter Howard, author, actor, manager and producer of romantic drama in England, is coming to America to appear at the Manhattan Opera House in his own play, "The Story of the Rosary," when that spectacle is produced by Comstock and Gest on Labor Day. His company, numbering seventy-five persons, will be brought here. Porter Emerson Browne's new comedy, "Wild Oats," will be given early in September. Later productions by Messrs. Comstock and Gest include the Viennese operetta, "Polenblut," by Leo Stein and Oscar Nedbal; "Der Juxbaron," a new musical play; and "He, He and She," a pantomime-ballet with Theodore Kosloff and the Imperial Theatre Company of Moscow.

Charles Dillingham will present Montgomery and Stone at the Globe Theatre in a new musical comedy. The music of the piece is by Ivan Caryl and the book by Anne Caldwell and R. H. Burnside. Jack Barrymore will play the leading rôle in Edward Sheldon's play, "The Lonely Heart." Doris Keane continues in "Romance" until the spring, when she will appear in a new play. In October, Mr. Dillingham will present a revue entitled "Watch Your Step," with music by Irving Berlin, and book by Harry B. Smith. The company to appear in this piece will include Mr. and Mrs. Vernon Castle, Elizabeth Murray and T. Roy Barnes. Elsie Janis returns to this country in the spring to appear in a play now being written by Paul Dickey and Charles Goddard.

Early in the season "Auction Pinochle" will be seen with Jess Dandy and a notable cast. Later Kitty Gordon will appear in "Pretty Mrs. Smith." Oliver Morosco will also produce a new comedy drama by Elmer Harris and himself, and a comedy with music entitled "Reckless Theresa." A comedy entitled "Lady Eileen," by Geraldine Bonner and Hutcheson Boyd, which won the Morosco $1,000 prize contest will be produced not later than October 15th.

The most important of John Cort's activities will be the opening of The Standard, a new theatre on Broadway and Ninetieth Street, which will be utilized as a combination house playing high-class attractions at popular prices.

Hazel Dawn in a new musical comedy entitled "The Débutante," which opens at the New Amsterdam, and Paul Wilstach's play, "What Happened at 22," are John C. Fisher's offerings for the forthcoming season.

A new farce, as yet unnamed, by Edward Peple, author of "A Pair of Sixes," is to be produced at the Longacre Theatre, by H. H. Frazee, and George Bronson Howard's comedy, "The Red Light of Mars," will probably be given a trial performance in the fall by this manager.

Max Reinhardt, the famous stage manager of Berlin, will come to this country for the production of Karl Vollmoeller's wordless mystery-pageant, "The Miracle," which opens at Madison Square Garden on December 4th. The principals and chief supporting players to take part in this spectacle will come from Europe, but the rest of the two thousand persons to appear will be recruited in New York.

William Faversham has acquired "L'Epervier," the Paris success. Mrs. Talbot J. Taylor has made the adaptation under the title of "The Hawk." Gabrielle Dorziat, the French actress, will come here to play the leading rôle. Mr. Faversham has also secured Anthony Hope's new play "Miss Thistledown's Duchess," and a drama by Bertram Marburgh.

Before the fall the French Drama Society expects to obtain a theatre of its own in New York. In addition the French company will tour the larger cities, and they are to appear for several weeks in New Orleans prior to their New York opening. The latest works of Bernstein, Brieux, Bataille, Donnay, and other prominent playwrights will be given by a company of Parisian players headed by Mme. Yorska.

Miscellaneous productions that will be seen are "The Divine Friend," a drama by Charles Phillips; "Trifling with To-morrow," a new play by Frank Mandel; "The Little Nugget," by P. J. Wodehouse; "Step Lively," by Robert Baker and John Emerson; another John Emerson play entitled "The Bargain"; "The Model Maid," an operetta by Philip Bartholomae and Silvio Hein, which will have a large cast of principals, but no chorus; "The Trap," a drama by Richard Harding Davis and Jules Eckert Goodman, with Tully Marshall and Charles Richman in the cast; and "Martha by-the-Day," a dramatization of Julie M. Lippmann's novel of the same name, in which May Robson will appear.

Casino at Monte Carlo

HAAS BROTHERS

Distinctive Dress Fabrics

impart to your gowns and costumes, that exclusive character and smartness of fashion, that express the highest note of distinction in dress.

Gloveskin Cloth REGISTERED

A woolen counterpart of a suede skin. Will not crease or wrinkle. The soft texture and light weight enhance its beauty.

Kittens Ear Cloth REGISTERED

A soft, lustrous cloth of the finest quality—has a beautiful sheen and is most desirable for the new Fall styles in tailored gowns.

Radium Velvet

Velvet of chiffon with the lustre of satin. For evening wear it is most appropriate.

Satin d'Amour REGISTERED

The satin of the hour—with silvery high lights, in wonderful colors.

Haas Dress Fabrics appear at their best in these new and smart colorings:
Tete de Negre Mysterious Green Saumon Orchid

We will be pleased to send you a list of Dressmakers and Ladies' Tailors who can show you the Haas Brothers Blue Book of Fabrics, in which these materials are shown. Haas Dress Fabrics are sold by Leading Dressmakers and Ladies' Tailors exclusively.

HAAS BROTHERS
PARIS: Rue des Pyramides
NEW YORK: 303 Fifth Avenue

For Reducing Double Chins, the Ganesh Chin Strap has a wonderful record of efficiency—$5.00 and $6.50. The Ganesh Forehead Strap removes all age lines, $4.00 and $5.00.

Mrs. Adair

The Important Annual

10% REDUCTION SALE

NOW IN EFFECT AND UNTIL SEPT. 15th

ON ALL OF THE FOLLOWING GANESH PREPARATIONS AND THOSE IN THE PRICE-LIST BOOK

When ordering by mail please send in your remittance and deduct the Sale Discount of 10% from any of the regular prices which are quoted here and in price list book.

For Dusty or Sunburned Skin, Ganesh Eastern Balm Cleansing Cream; good for the most sensitive skins, $3, $1.50, 75c.

For Tender, Dry Skin. Ganesh Eastern Balm Skin Food makes the muscles firm, the skin clear and transparent, fills out hollows. $3.00, $1.50 75c.

Ganesh Brown Spot Lotion, for removing moth patches. $1.

For Loose Skin and Puffiness under the Eyes. Ganesh Eastern Diable Skin Tonic, tones and strengthens; enables skin to withstand hot rooms; resists sun. $5, $2, 75c.

To Restore White Skin. Ganesh Lily Sulphur Lotion removes all redness; prevents sunburn; cooling and refreshing. $2.50, $1.50. (Pink, Cream or White.)

To Remove Blackheads. Ganesh Beauty Sachets, to be used instead of soap. Box of 20, $2.50.

To Protect the Skin. Ganesh Parisian Beauty Neige Cream, removes marks on the neck left by collars, etc.; hides blemishes. $1.50.

Removing Lines. Ganesh Eastern Muscle Oil feeds the tissues and fills out all hollows, removes lines. $5, $2.50, $1.

To Improve the Neck and Bust. Ganesh "Juno" if patted into the skin night and morning, will increase the size, round out and make firm. $2.25, $1.25.

For Freckles. Ganesh Freckle Cream. Applied before retiring and left on over night. $1.

Ganesh Eastern Flower Bloom, natural and good for the skin. $1.

Salons Are Open the Year Around. If your route brings you to New York, London or Paris, be sure to call at Mrs. Adair's Salon and try the wonderful Strapping Muscle Treatment, $2.50. **Mrs. Adair's Free Lecture Book and Price List Book sent on request.**

557 Fifth Avenue — Telephone 2839 Murray Hill — New York
LONDON, 92 New Bond Street, W. — PARIS, 5 rue Cambon

HOW THE THEATRE MAGAZINE IS REGARDED IN PUBLIC LIBRARIES

BIRMINGHAM PUBLIC LIBRARY
Alabama.

THE THEATRE MAGAZINE is held in high regard in this library. It is not only very popular with the general readers, but the bound volumes are found to be of real use to woman's clubs and individuals studying modern drama.

EMILY V. MILLER, Reference Librarian...

MORRISSON-REEVES LIBRARY
Richmond, Indiana.

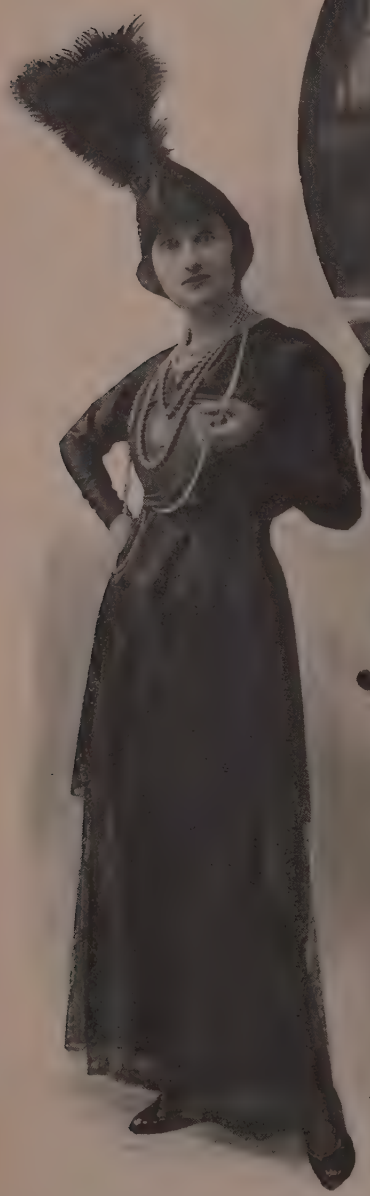
THE THEATRE MAGAZINE is one of the most read periodicals in our reading room. In addition to its information concerning the current drama, it is particularly useful in the matter of staging and costuming for amateur theatricals and stock companies.

ADA L. BERNHARDT, Librarian

SMART FASHIONS on the STAGE

ANN MURDOCK *favors this black velvet sailor with drooping brim and small wings on the crown. A creation by A. D. Burgesser & Co.*

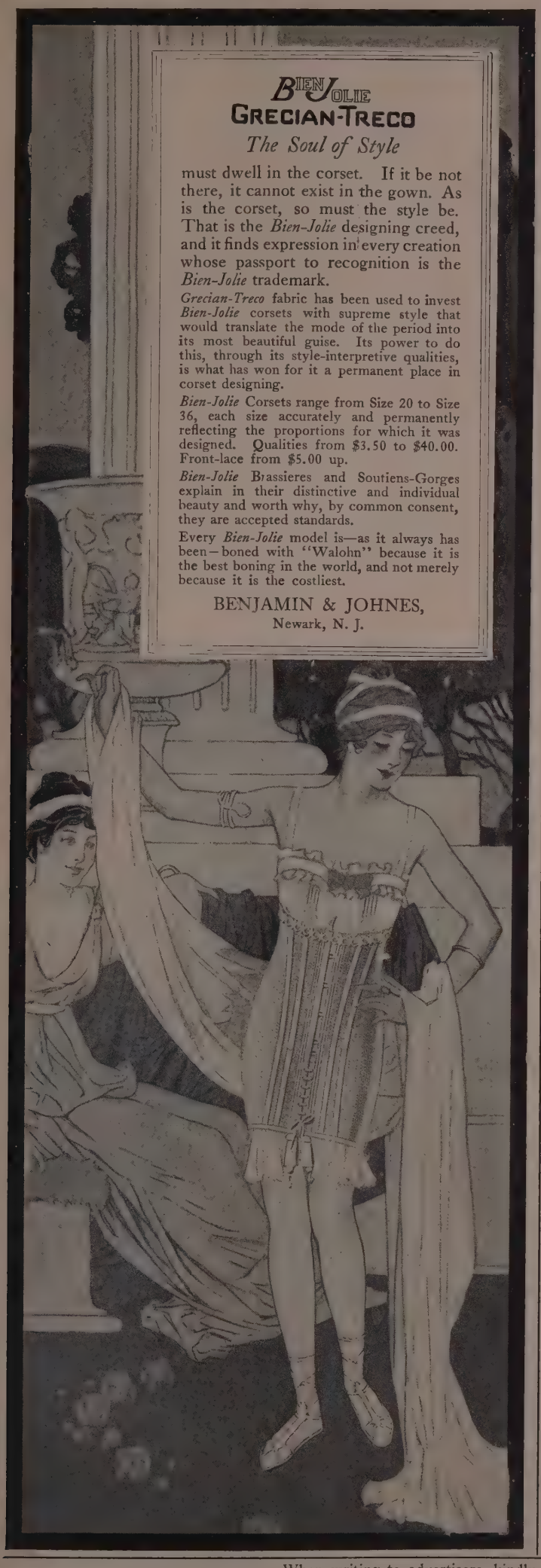
LOUISE DRESSER *in a smart hat of faille silk, velvet crown and uncurled ostrich feathers. Made by A. D. Burgesser & Co.*



GABY DESLYS *enhances her charm in a gown of soft black satin and lace flounces*

A most exquisite négligée of satin and white chantilly lace worn by MLLE. LEONORA

DARMODY *wears a stunning costume of Faille Furlana and serge*



BIEN JOLIE
GRECIAN-TRECO
The Soul of Style

must dwell in the corset. If it be not there, it cannot exist in the gown. As is the corset, so must the style be. That is the *Bien-Jolie* designing creed, and it finds expression in every creation whose passport to recognition is the *Bien-Jolie* trademark.

Grecian-Treco fabric has been used to invest *Bien-Jolie* corsets with supreme style that would translate the mode of the period into its most beautiful guise. Its power to do this, through its style-interpretive qualities, is what has won for it a permanent place in corset designing.

Bien-Jolie Corsets range from Size 20 to Size 36, each size accurately and permanently reflecting the proportions for which it was designed. Qualities from $3.50 to $40.00. Front-lace from $5.00 up.

Bien-Jolie Brassieres and Soutiens-Gorges explain in their distinctive and individual beauty and worth why, by common consent, they are accepted standards.

Every *Bien-Jolie* model is—as it always has been—boned with "Walohn" because it is the best boning in the world, and not merely because it is the costliest.

BENJAMIN & JOHNES,
Newark, N. J.

EVEN a passing glance at a Burgesser Hat arouses admiration—for its correctness and dashing lines portray a distinction that is individual.

Burgesser Hats

show the studied attention given to every smallest detail, imparting the finished beauty that can be inspired only by fashion genius and superior skill.

Your pride in a Burgesser Hat will be animated by the fashion perfection that has given them their unequalled repute the world over. It is not a question of price—but of knowing that money can buy no better hat.

If your favorite shop cannot show you the new Burgesser models, write us and we will refer you to the dealers showing them in your city.

Burgesser Hats are readily recognized by this label.

A. D. BURGESSER & CO. IMPORTERS AND MANUFACTURERS NEW YORK

H. D. Burgesser & Co.
Ladies Tailored Hats
1 and 3 West 37th Street, New York
(*Wholesale Only*)

TOWN & COUNTRY

THERE is a difference in magazines just as there is a difference in people. One appeals to the commonplace, is general, nondescript, a miscellany. The other is made to the order of a select class of individuals; it is personal, exclusive and bears the hallmark of the discriminating. In the first class there are many papers; in the last is Town & Country for a quarter of century a distinctive publication.

Town & Country embraces in picture and text all those pursuits which contribute to the refinements of life. It aims to be a cheerful messenger of all the activities in the bright world of culture, relieved of the commonplace and uninteresting details that make for cheapness. Every page of the magazine is alive. Its pictures show the events in its field the world over—snap shots in the full vigor and intensity of action. Club and Country House Life, Racing, Hunting, Tennis, Golf, Yachting, Polo, Horses, Dogs—each is afforded space and each is treated in a masterly fashion, in brilliant text and striking pictures. Books and art, as well as the latest opera and the newest play are crystallized before you, in their season.

Town & Country is peculiarly personal. It is an exclusive magazine edited for discriminating people. Like the great English weeklies, The Tattler, The Sketch, and The Graphic, notable for sumptuous illustrations and cosmopolitan character, Town & Country of all American publications is the ideal paper for the library table. The yearly subscription price is Five Dollars.

The Stuyvesant Company
NEW YORK
389 Fifth Avenue

AMERICAN ACADEMY OF DRAMATIC ARTS

The Fall Term will open October 26.
Connected with Mr. Charles Frohman's Empire Theatre and Companies

Recognized as the Leading Institution for Dramatic Training in America

BOARD OF TRUSTEES
Franklin H. Sargent, President
Daniel Frohman — John Drew
Benjamin F. Roeder — Augustus Thomas

Founded in 1884

For catalog and information apply to the Secretary
Room 152, Carnegie Hall
New York

HOW THE THEATRE MAGAZINE IS REGARDED IN PUBLIC LIBRARIES

FREE PUBLIC LIBRARY,
WORCESTER, MASS.

As we have 768 magazines to care for in this library, we are familiar with the contents of relatively few. In regard to yours, I can certainly say that it is almost read to death each month, so that it is scarcely fit for binding. There is no doubt of its extreme popularity and of its value also as a bound set for reference use.

ROBERT K. SHAW, Librarian.

YOUNG MEN'S ASSOCIATION,
BENNINGTON FREE LIBRARY,
BENNINGTON, VT.

THE THEATRE MAGAZINE is one of the most sought-after periodicals on our reading table. We are all much interested in the high-class theatre news displayed within its covers, and consider it a necessity on our table.

J. M. KEELER, Librarian.

"The Theatrical Events of 1913"

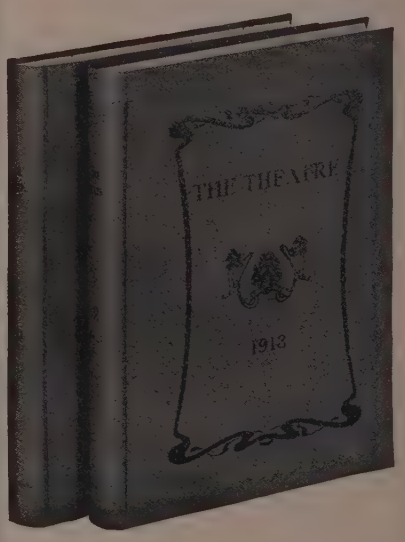
The set of two handsome, bound volumes containing the twelve numbers of **THE THEATRE MAGAZINE** issued during 1913—is a complete record in picture and text of the theatrical season of the past year.

It contains over 800 pages, colored plates, 1600 engravings, notable articles of timely interest, portraits of actors and actresses, reproductions of scenes from plays and the wonderful facsimile water colored covers which appeared on each issue.

It makes an attractive addition to your library table and is a source of much interest and entertainment not only to yourself but to your friends.

Complete year 1913—$6.50 a Set

Two Volumes
Bound in Green Cloth



The Complete Collection of 18 Volumes, Bound in Cloth, from 1901 to 1913, inclusive, $138.50

The following Volumes are still sold separately:

	PRICE
Year of The Theatre for 1902	$18.00
" " " " " 1904	12.00
" " " " " 1905	10.00
" " " " " 1906	9.00
" " " " " 1907	8.00
" " " " " 1908	7.00
" " " " " 1909 2 vols.	7.00
" " " " " 1910 2 vols.	7.00
" " " " " 1911 2 vols.	6.50
" " " " " 1912 2 vols.	6.50

THE THEATRE MAGAZINE
8-14 West 38th Street - - NEW YORK

THE NEW PLAYS

(*Continued from page* 139)

looking cross-eyed that will trip you up. With the many expedients of the kind employed it cannot be said that laughter was absent. But there are times when nothing helps. This was one of those times. At any rate, the laughter was too intermittent for the success of the piece. Trivialty in a farce is not a reproach, irregularity in effectiveness is. In a general way and on theory, not sufficiently guarded or worked out, the situations and story were amusing enough, but too often, not always, common sense objected to them. Properly handled, it is easily possible that a consistent and successful farce might be made of the material. The farcical story is not more foolish than that of the next farce that succeeds.

A fat man who lives with his wife at the hotel on the floor above "Apartment 12-K," while in that state of good-natured inebriety in which everything is seen through a haze, is assisted into the room by a negro bell-boy, who is liberally rewarded for having landed him safely at home. He disrobes, puts on the night-robe of the rightful occupant of the room, and prepares to go to bed. Presently appears the wife of the absent Doctor, who has gone off to preside at the birth of twins. The fat man conducts a conversation with her, in which we are asked to believe that he thinks he is talking with his own wife. At this point the audience makes up its mind not to be amused, and is thereafter tripped up only by momentary artifices. The mother-in-law of the Doctor's wife has just come on her first visit, and is in the neighboring room, and as she is a very fierce and suspicious moralist, the innocent wife is in an agony of terror lest she be compromised, seeing that it is not likely that her explanations as to the presence of the intruder would be accepted by the mother-in-law. The fat man had been moderately amusing in his first scene, but he now becomes as obnoxious as he is fat, and as impossible an intruder as he is drunk. The wife has no interest in protecting this either on his account or her own. She would have him ejected if she had to arouse the whole house.

To peruse and analyze the situation here is needless, for the audience disposed of it at the time. The wife tries to conceal the fat man, now in bed, from the mother-in-law, who has entered and announced her intention of sleeping in the room on a lounge because her room is untenantable because of a broken water pipe on the floor above. The mother-in-law's curiosity as to what is going on behind the screen which the wife has put in position is one of the unnecessary vulgarities of the piece. The story or scheme of the farce is not vulgar by intent. The humor of the action becomes more reasonable when a burglar, driven from the floor above, enters by the window, holds the women up with his pistol, and takes the place of the fat intruder, that person in the bath, who in the meantime had been secreted, without any reasonable reason, in the bath room. The police enter in pursuit of the burglar from the floor above, but he is resourceful enough, with the aid of his pistol silently forbidding the women to speak, to pass himself off as the Doctor, to whom the apartment belongs. It would seem impossible, from this suggestion of what happens, that there should be anything amusing in the proceedings, but there are gleams of farce. The burglar possesses himself of and then loses by an adroit counter theft, at one moment, of one of his victims, all the money and jewels collectable. The wife from up-stairs also enters through the window, and in turn she holds up the burglar, is disarmed, we believe, and when the Doctor himself arrives the tables are turned again, and the Doctor himself is about to be arrested as an impostor, the police believing that the burglar is the Doctor or that the Doctor is a burglar, or something of the sort. It is farcical jugglery, and is unsatisfactory. And yet Mr. Ralph Hertz was amusing, and Mr. Otis Harlan was unctuous. A new and attractive young actress was seen in Miss Jean Shelby, who played the part of the fat man's wife.

NEW BOOKS

PENROD. By Booth Tarkington. Doubleday, Page & Company, New York. Illustrated by Gordon Grant. $1.25 net.

It is no small test of a writer's capabilities to picture a boy as he is, free of sentimentalities, full of imagination, with pranks that are of his own invention, and holding his relations with the world according to his own opinion of people and things. This boy has his love affair, but he has too many troubles to give much time to sentiment. His most frequent companion is a dog, of a common origin, tractable and obstinate in equal proportions. The recital is not as elaborate as that which Mark Twain gives to the adventures of Tom Sawyer, but it is quite as authentic, and has in it the same quality of humor and truth.

THE SOCIAL SIGNIFICANCE OF THE MODERN DRAMA. By Emma Goldman. Richard G. Badger, Boston. $1.00 net.

Emma Goldman writes well. We naturally expect from her an agreement with all thought that is what is understood to be advanced. She is a feminist who believes in absolute freedom for women to "live their own lives." We do not care to discuss what that implies and leads to. Miss Goldman does not write in order to offend for the sake of sensation. She has her convictions and her reasons for them. Her book is not a tirade. It gives points of view with some restraint, and one can read what she says with respect for her ability. She discusses plays by Ibsen, Strindberg, Sudermann, Hauptmann, Maeterlinck, Rostand, Brieux, Shaw, Galsworthy, Houghton, Sowerby, Yeats, Robinson, Murray, Tolstoi, Tchekhof, Gorky and Andreyvev. Unquestionably she writes with intelligence and in a better style than prejudice might expect.

THE TRUE ADVENTURES OF A PLAY. By Louis Evan Shipman. Mitchell Kennerley, New York. $1.50 net.

Here is a book that will satisfy the curiosity, a natural curiosity, of many people who have written plays and have never succeeded in selling them, as to the means, energies, as well as accidents, that bring a play to production. It would probably be as close to general information as one could come in giving personal experience in selling a play to say that every play that is placed has its own history. "D'Arcy of the Guards" had many delays and vicissitudes before it finally reached production. For several years it was in the hands of Robert Taber awaiting production. Sir George Alexander produced it in London. Henry Miller was successful with it in this country. It was played later in stock, and now is in the "movies." Mr. Shipman writes with good humor concerning all the vexatious incidents of the history of the play, and has done a good service to aspiring writers in preparing them for like experiences. Many practical aspirants, with no knowledge whatever of the business side of play production, will be interested in the contracts made with managers and which are given in full. It is a frank, amiable, readable, useful little volume.

MIGEL Qualité Silks

Model in Daphne Silk by Premet

THE world's fashion masters evolve their choicest creations with the assistance of famous QUALITÉ SILKS. It requires masterpiece materials to produce masterpiece modes—and that is half of the secret of style. Notable numbers in the Qualité collection for Fall are Pussy Willow, Daphne and Mexixe.

Shown at the Class Stores.

M. C. MIGEL & COMPANY, The New Silks First
Fourth Avenue at 20th Street, New York and Paris

A Popular Edition of this Famous Book

One Volume in 8vo. Bound in Paper

PRICE, 50 CENTS

LOVE IN FRIENDSHIP

(A Nameless Sentiment)

With a Preface in Fragments from STENDHAL

Translated from the French by HENRY PÈNE DU BOIS

This is the romance in letters of a man and a woman, extremely intelligent and accustomed to analyzing themselves, as Stendhal and Paul Bourget would have them do. They achieved this improbable aim of sentimentalist love in friendship. The details of their experience are told here so sincerely, so naïvely that it is evident the letters are published here as they were written, and they were not written for publication. They are full of intimate details of family life among great artists, of indiscretion about methods of literary work and musical composition. There has not been so much interest in an individual work since the time of Marie Bashkirsheff's confessions, which were not as intelligent as these.

Francisque Sarcey, in *Le Figaro,* said:

"Here is a book which is talked of a great deal. I think it is not talked of enough, for it is one of the prettiest dramas of real life ever related to the public. Must I say that well-informed people affirm the letters of the man, true or almost true, hardly arranged, were written by Guy de Maupassant?

"I do not think it is wrong to be so indiscreet. One must admire the feminine delicacy with which the letters were reinforced, if one may use this expression. I like the book, and it seems to me it will have a place in the collection, so voluminous already, of modern ways of love."

MEYER BROS. CO., Publishers **8 to 14 West 38th Street, New York**

Your Dress Allowance Will Do Double Duty

Simply choose with skill and you can make the money you devote to dress go twice as far. Fashionable clothes are not expensive if they are bought carefully.

But fads and fashions are as far apart as the poles. The problem is to distinguish between them. Buy from coming modes and you can secure clothes that will continue in style until they have given a full measure of service.

Harper's Bazar helps you to do just this. From its pages you may learn how to get the lines, attain the smart touches and produce the effects without which no well-gowned woman is satisfied. It is not so much a matter of cost as it is of *knowing how!*

Before spending a single dollar on new clothes, before even planning your Fall wardrobe, consult the Bazar's Autumn Fashion Numbers.

Autumn Modes

The masters in the world of fashion, Worth, Drecoll, Cheruit, Paquin, and Premet, and in hats, Talbot, Reboux, Roger, Lewis, and Georgette, will exhibit their newest creations.

The Bazar is the official organ in America of Poiret, Lucile, Soulie, Sohek, and Tighe. You will find their interpretations of the Fall mode in the Bazar.

Fashion Insurance

To dress fashionably and at the same time economically you have but to read, study and apply the authoritative advice of these famous modistes. See their styles. Then adapt and modify them to suit yourself. This is the only way to keep your costumes from looking like everyone's else.

A subscription for Harper's Bazar is the soundest style insurance for your wardrobe. Act immediately and get ten big, handsome issues at the special price of $1.

Harper's Bazar
119 West 40th Street, New York City
Gentlemen:
I wish to take advantage of your special 10 months' subscription offer. I enclose $1 and understand that my subscription is to include the Fall Fashion numbers.

Name .....

Street .....

City .....

State ..... Theat. 9-14

Harper's Bazar
119 West 40th Street New York City

OPERA 140 YEARS AGO

When the question comes up nowadays of giving cheap opera it is modestly urged that $13,000 a week will about cover expenses. The best opera, produced in the Académie Nationale of France in 1772 with the talent available, cost the royal producers infinitely less than that. One's sense of the ridiculous almost forbids mentioning the sum in the same paragraph, but one must be truthful and look the cost of luxuries squarely in the face, so here it is: 624 francs, or one hundred and twenty dollars and eighty cents.

That amount excludes rent, of course, because the building in which the opera was given belonged to the King, but it makes an allowance of 30 francs for depreciation, wear and tear. Because they played in the early afternoon, light is a small item on the bill, and because competition and advertising were practically *nil* in those days. But royalties to the author are included, as well as costumes, scenery, salary for principals and wages for the rest—from conductor to stage hand.

The author in those days was paid comparatively well—in fact, disproportionally well, as he sometimes received more than the entire *personnel* of the theatre. Louis XIV had the reputation of being a most generous manager and dramatic agent, since he granted 200 livres (about forty dollars) for the first ten performances and about 100 livres for the following. The deviser of the ballet received 120 livres for the first six performances and 60 for later ones. The première, therefore, cost 320 livres, or about $64 in all, for the rights of the production. Puccini or Richard Strauss might accept that much for one bar of a score, perhaps, but what could an impresario do with that?

When our expensive tenors thank the Fates for giving them their voices they ought to add an extra thank-you for putting them and their voices into this century. By arriving two hundred years later they have increased their income four thousand times. In 1713 the favorite tenor would have received for an evening's services what he tips the waiter for breakfast to-day. Not only could you find no one to sing for half a dollar an evening to-day, but where could you find anyone willing to listen to a fifty-cent tenor? Commentary on these differences in value would leave one breathless. Here is the full list of expenditures of a première in 1712, taken from the royal opera budget of January 11, 1773, as countersigned by the King himself:

	Francs
One first bass	4.10
One second bass	3.30
One third bass	2.75
One first baritone	4.10
One second baritone	3.30
One third baritone	2.75
Two tenors (together)	3.30
One first actress for speaking parts	4.10
One second actress	3.30
One third actress	2.75
One fourth actress	2.50
One fifth actress	2.20
One sixth actress	1.90
Twenty-two choristers	48.20
Two pages	1.10
Twelve young girls	13.15
BALLET	
Two men (together)	5.50
Two men (together)	4.40
Four men (together)	6.60
Two men (together)	2.20
Two premières danseuses	5.00
Four deuxièmes danseuses	2.75
Four other danseuses	4.40
ORCHESTRA	
One conductor	2.75
Twenty-three musicians	52.50
OTHER PERSONS	
One dance master	1.50
One composer of ballets	4.10
One designer	3.30
Two machinists	3.30
One tailor	2.20
	203.30
Add to this:	
Royalties for opera and ballet	320.00
Decoration and costumes	100.00
	623.30

That is an average list. The highest salary paid to anyone in those days went to Chassé, who received 3,000 livres, or $600 a year, as her fixed salary, 1,000 livres extra for perquisites, 1,200 livres for Easter and 200 for bread, wine, and boots—in those days—an extraordinary allowance. Mlle. Antier, the first soprano of her day, was a close second with 4,800 francs, or nearly $1,000 a year. To-day our prima donna receives more than that for a single evening.

In a year, "La Camargo," the most beautiful woman of her day, received in francs what many of the lesser singers of to-day receive in a week in dollars—2,700 francs.

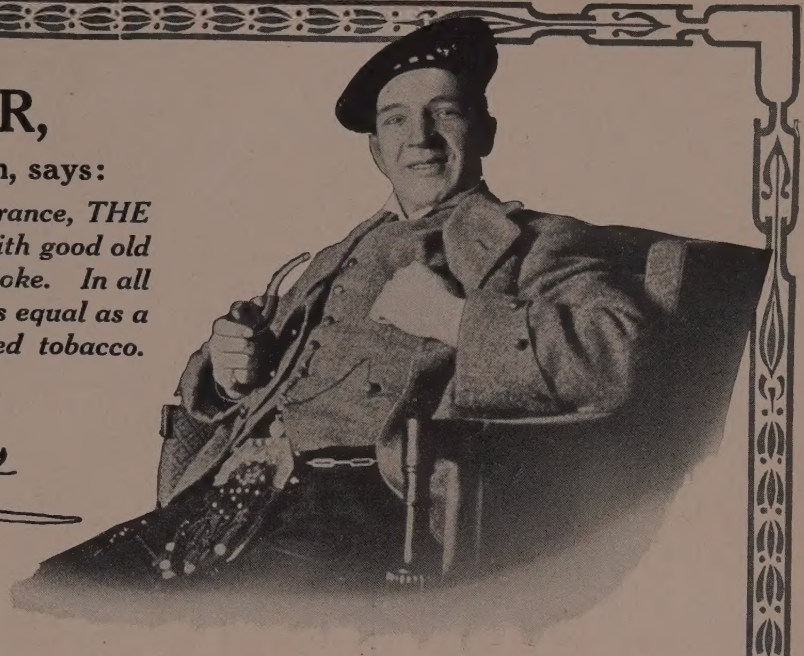
But if the managers saved in salaries, there were others who paid these fair singers enough that they might not lack luxuries and comfort, we are told.

HARRY LAUDER,

World-famous Scotch Comedian, says:

"Tuxedo, for mildness, purity and fragrance, THE tobacco for me. With my pipe filled with good old TUXEDO, all my troubles go up in smoke. In all my world-wide travels I've yet to find its equal as a slow-burning, cool-tasting, sweet flavored tobacco. TUXEDO satisfies me completely."

Harry Lauder



Tuxedo Keeps the World in Good Humor

Here is a man whose life work is to make millions of people happy. In pursuing his call, he travels the wide world over. He is a great lover of his pipe, and in all sorts of corners of the earth he has tried all sorts of tobaccos.

What is his unqualified statement in regard to Tuxedo? Read it again: *"I've yet to find its equal."*

This is the frank and candid opinion of thousands and thousands of experienced, judicious smokers. Tuxedo is absolutely the best all-around tobacco that modern tobacco science can make.

Tuxedo

The Perfect Tobacco for Pipe and Cigarette

The original "Tuxedo Process" of treating the world's premier smoking-tobacco leaf—high-grade Kentucky Burley—puts Tuxedo absolutely in a class by itself. No other tobacco *can* be like Tuxedo, because no other manufacturer knows the "Tuxedo Process."

SAMPLE TUXEDO FREE—

Send us 2 cents in stamps for postage and we'll mail you prepaid a souvenir tin of TUXEDO tobacco to any point in U. S. A.

Address
Tuxedo Department
Room 1261
111 Fifth Avenue
New York

Illustrations are about one-third size of real packages.

This Process brings out the unsurpassed mildness, delicate fragrance and mellow flavor of the Burley leaf in a way that has never been successfully imitated. At the same time it refines the tobacco until every trace of harshness and "bite" disappears.

You can smoke pipeful after pipeful of Tuxedo without the slightest throat-irritation or tongue-bite. This mild, delightful tobacco affords thorough, wholesome enjoyment. It is restful and refreshing, comforting and cheering—all that perfect tobacco should be.

A host of famous, successful men smoke and endorse Tuxedo. They have undoubtedly tried its imitations. Their unanimous preference for Tuxedo—the *original* granulated Burley tobacco—is worthy of your consideration. Will you try Tuxedo for one week?

YOU CAN BUY TUXEDO EVERYWHERE

Convenient Pouch, ***inner-lined*** **with moisture-proof paper 5c** **Famous green tin, with gold lettering, curved to fit pocket 10c**

In Tin Humidors, 40c and 80c *In Glass Humidors, 50c and 90c*

THE AMERICAN TOBACCO COMPANY

PACKARD

BEAUTY is a human necessity. Taste is the faculty of discerning it.

Every time we make a selection for ourselves, our home or our friends, we are revealing our true selves, and putting ourselves on record as possessing taste or lacking it.

As we read the story of the ages we are reminded that certain qualities which men have woven, and carved, and infused into their works have lived because they have satisfied human demands; and while it is true that some will manufacture the things the many require, it is also true that the many will demand better things.

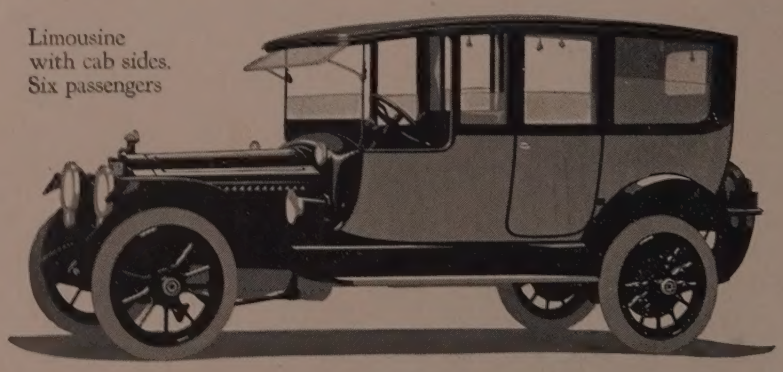
There are some who have been more fortunate than their fellows. They have learned to appreciate Nature's universal laws of order: perfect fitness, unity, rhythm, balance and harmony.

Prestige of the producer increases in direct ratio as raw material is advanced from the level of mere utility to the higher one that seeks also to beautify and convey esthetic satisfaction.

FROM A MONOGRAPH ON "TASTE" PUBLISHED IN THE GRAPHIC ARTS

Ask the man who owns one

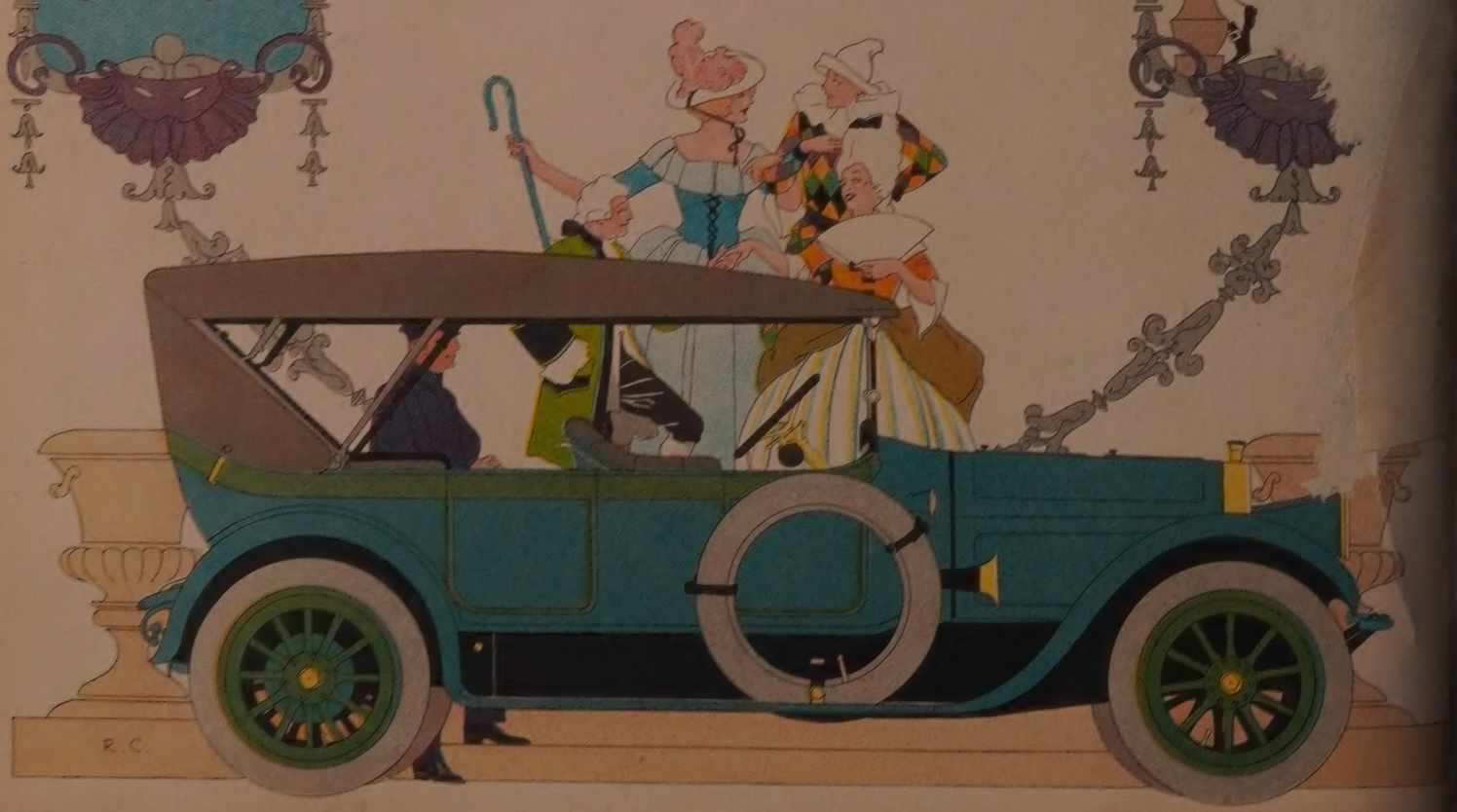
Limousine
with cab sides.
Six passengers



PACKARD MOTOR CAR COMPANY · DETROIT

Everywhere — Why?
MURAD
TURKISH CIGARETTES
S. ANARGYROS.
MURAD
THE TURKISH CIGARETTE
100% PURE TURKISH TOBACCO
FIFTEEN CENTS

PIERCE-ARROW

Upon service you build your daily plans, of an inconceivable complexity, all of which would be thrown into confusion if the Pierce-Arrow missed at any point, but which are carried out to a perfection of nicety every day — not once on some fortunate, red-letter day, not on alternate Wednesdays or odd Fridays, but every day in every year.

THE PIERCE-ARROW MOTOR CAR CO.
BUFFALO NEW YORK